Rare Old Violins

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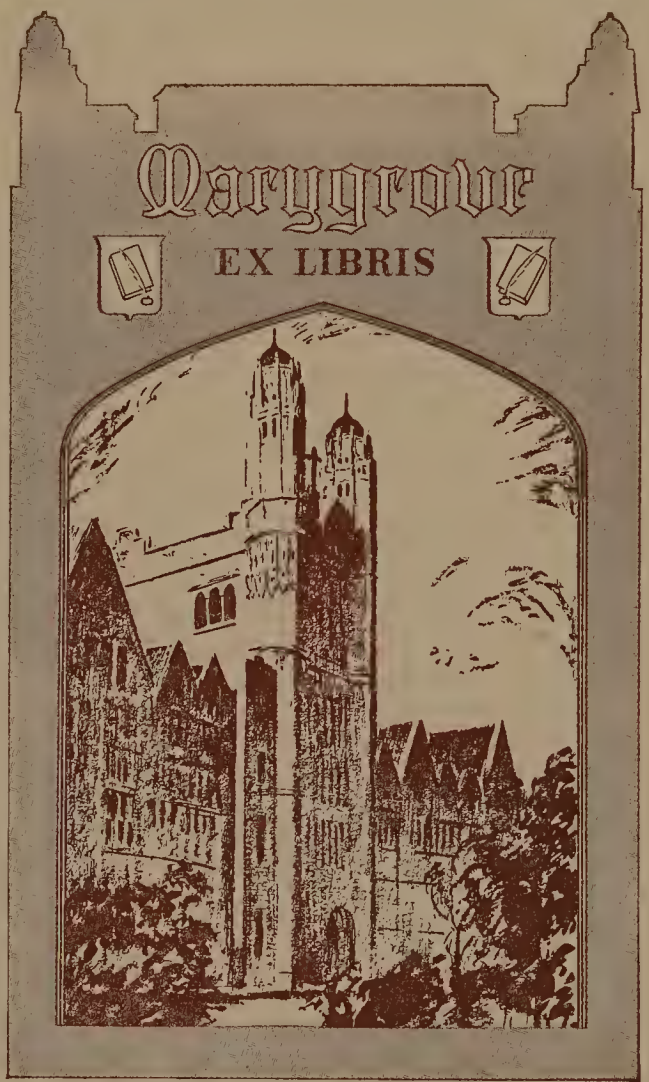


I do not recollect having ever had the privilege of examining so many magnificent specimens of the violin maker's art.

—LEOPOLD AUER

ERRATUM

Please note the following interchange made in compilation:

For back view of Joseph Guarnerius del Jesu shown in Plate II, see Plate V.

Back view of Artot Stradivarius appears on Plate II.

TO TRAFFIC IN ART AND YET NOT LOSE THE SPIRIT OF ART; TO DO THINGS WELL AND TO DO THEM QUICKLY; TO SEARCH CONSTANTLY AND FAITHFULLY FOR BETTER METHODS; TO REGARD ALL CUSTOMERS AS FRIENDS; TO JOIN COURTESY AND CHEERFULNESS TO LOYALTY AND DILIGENCE; TO BELIEVE THAT THERE IS SENTIMENT IN BUSINESS, AND THAT NO GREAT WORK CAN BE DONE WITHOUT IT; TO CONSIDER A GOOD BARGAIN ONE WHICH BENEFITS BOTH PARTIES; TO TAKE AN INTENSE PRIDE IN THE NAME WHICH SYMBOLIZES SIXTY-FIVE YEARS OF HONORABLE DEVELOPMENT IN THE FIELD OF MUSIC—

This is the Lyon & Healy Mission

A CATALOGUE

OF THE

LYON & HEALY COLLECTION

OF

Rare Old Violins

VIOLAS, VIOLONCELLOS

BOWS OF RARE MAKES

Thirty-fifth Edition

LYON & HEALY · CHICAGO

Copyright 1929, by Lyon & Healy, Chicago

PATRICK JOSEPH HEALY

Mr. Healy came to Chicago from Boston in 1864, and immediately joined in founding the firm of Lyon & Healy. He was the active manager of the business from its inception until his death in 1905.

IN EXPLANATION

THE mounting difficulties which continue from year to year to attend the acquisition of Rare Old Violins, due to their continually growing scarcity, only serve to throw into still stronger relief the marked uniqueness of the Lyon & Healy Collection, and to fortify still more strongly its position as the most choice as well as the most extensive in existence today. It has become famous throughout the world.

For upwards of forty years the steadily growing prestige of Lyon & Healy, largest music establishment in the world, serves to maintain an enviable position wherein the most valuable opportunities for the purchase of rare old instruments come to us as a matter of course. The long standing reputation of the house continues to be of inestimable value in gaining for us coveted opportunities to acquire the most sought violin treasures.

And thus it is that, regardless of the growing scarcity of choice old Violins, Violas, Cellos, Bows, etc., we are able to present in this, the Thirty-fifth Edition of our Catalogue of Rare Old Violins, what is beyond question the largest and finest group of instruments ever in our possession.

Our connoisseur, Mr. John R. Dubbs, lately returned from the art centers of the Old World, acquired many notable masterpieces for addition to the Lyon & Healy Collection. Concert violinists especially will be impressed; while to those interested in lower

priced instruments we have never presented a choice of such magnitude, nor one representative of value so clearly unusual among violins of such artistic maturity.

The policy instituted by Patrick Joseph Healy, upon his establishment of the house in 1864, was made to apply no less rigorously to our violin department when he inaugurated it over forty years ago. It was his wish that every violin offered in this department should be, in its class, the best possible value, musically and commercially. And that policy we maintain.

The question of *quality* is most important to anyone contemplating the purchase of a violin. The late Theodore Thomas used to say that he could tell the kind of violin a soloist had used in his younger days after hearing him play a few measures. By this he meant that the quality of tone possessed by the artist was a sure indication of the class of violin he had used in his student days. If the tone of that instrument had been hard and inelastic, that of the mature player took on the same character; and although it might be very much improved by the instrument used in his concert work, yet there always remained that lack of beautiful tone color.

We wish to call special attention to the artistic adjustment which every violin sold by us receives before leaving our establishment. Even a Stradivarius will not sound properly unless it is correctly adjusted. Without adjustment an instrument is never at its best, all the finer qualities being lost. This is a matter too often overlooked by purchasers of violins, because they do not understand its importance. We cannot emphasize too strongly the

fact that a violin without artistic repair and adjustment usually disappoints; but with such, an instrument is a pleasure forever. It means the difference between dissatisfaction and satisfaction.

Our many years' experience in the careful regulation of fine violins accounts in a large measure for the satisfaction which violins from the Lyon & Healy Collection have always afforded.

CONDITIONS

Prices quoted in this catalogue are net.

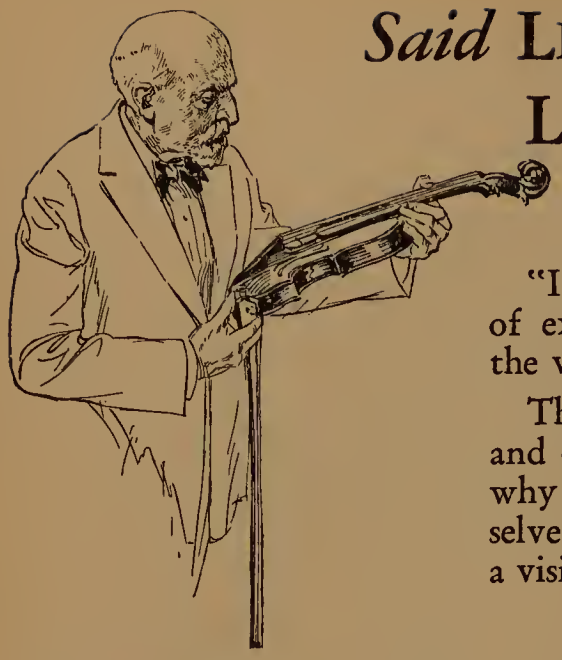
Easy terms of payment, extending over a convenient period of years, may be arranged by responsible persons. Correspondence is invited.

We take instruments in part payment and make the most liberal allowances possible. Any instrument purchased from this catalogue is exchangeable for another of equal value if it proves unsatisfactory at any time within one year from date of sale. Credit to the extent of the full price paid for any rare old instrument purchased from the Lyon & Healy Collection will be allowed at any time on the purchase of any higher priced rare old instrument owned and offered for sale by Lyon & Healy.

It is not possible to do justice in print to the instruments listed in this catalogue. Any further information desired will promptly be furnished without obligation to the inquirer.

An opportunity for the examination and trial of instruments can be arranged without delay.

LYON & HEALY.



Said LEOPOLD AUER *of the Famous* Lyon & Healy *Collection*—

"I do not recollect having ever had the privilege of examining so many magnificent specimens of the violin maker's art."

This tribute from the teacher of Elman, Heifetz and other foremost violinists of our day, explains why great artists who come to Chicago avail themselves of the pleasurable opportunity afforded by a visit of the Lyon & Healy violin vaults.

The following are some of the famous violin treasures that have graced the Lyon & Healy Collection in recent years:

THE PAGANINI —
Antonius Stradivarius.....date 1724

THE SPANISH —
Antonius Stradivarius.....date 1723

THE DUKE OF EDINBURGH —
Antonius Stradivarius.....date 1722

THE LUDWIG —
Antonius Stradivarius.....date 1724

THE EARL —
Antonius Stradivarius.....date 1722

THE HEALY —
Antonius Stradivarius.....date 1711

THE BANNER —
Antonius Stradivarius.....date 1717

THE ARTOT —
Antonius Stradivarius.....date 1722

THE JANSA —
Antonius Stradivarius.....date 1721

THE BOTT —
Antonius Stradivarius.....date 1722

THE KREISLER —
Antonius Stradivarius.....date 1721

THE COLOSSUS —
Antonius Stradivarius.....date 1716

THE LORD NELSON —
Antonius Stradivarius.....date 1690

THE KING JOSEPH —
Joseph Guarnerius del Jesu.....date 1737

THE WIENIAWSKI —
Joseph Guarnerius del Jesu.....date 1742

THE DUKE DE CAMPOSELICE —
Joseph Guarnerius del Jesu.....date 1742

THE JARNOWICK —
Joseph Guarnerius del Jesu..... date 1741

THE MAYSEDER —
Joseph Guarnerius del Jesu.....date 1732

THE SCOTTISH —
Joseph Guarnerius del Jesu.....date 1742

THE TARISIO —
Carlo Bergonzi.....date 1737

THE LORD FALMOUTH —
Carlo Bergonzi.....date 1733

THE SCHLEY —
Carlo Bergonzi.....date 1733

THE SCHLEY —
Carlo Bergonzi.....date 1737

THE GODING —
Nicolas Amati.....date 1662

THE MORI —
Nicolas Amati.....date 1674

THE SPAGNOLETTI —
Nicolas Amati.....date 1682

THE COUNT COZIO DE SALIBUE —
Joannes Baptista Guadagnini.....date 1770

AN EXTRAORDINARY EXAMPLE —
Joannes Baptista Guadagnini.....date 1782

THE PARTELLO —
Joannes Baptista Guadagnini.....date 1775

HAWLEY COLLECTION —
Jacobus Stainer.....date 1659

THE DUKE OF EDINBURGH —
Jacobus Stainer, Partello Collection.....date 1673

THE MAZA —
Nicolas Lupot.....date 1805

HAWLEY COLLECTION —
Nicolas Lupot.....date 1809

LEMESSIE —
J. B. Vuillaume (Copy of Stradivarius)

THE KING HENRI IV —
Antonius and Hieronimus Amati.....date 1595

THE DUKE OF EDINBURGH —
Andreas Guarnerius.....date 1684

THE DANCLA —
Andreas Guarnerius.....date 1685

BESTOWED BY THE LATE EMPEROR OF ALL THE RUSSIAS

The Jewel Casket presented to Dwight J. Partello, who recovered for Czar Nicholas a prized Stradivarius stolen from the Royal Palace. Story on page 10.

JOSEPH GUARNERIUS DEL JESU, CREMONA, 1742
"The Duke de Composelice"

From the Partello Collection, Acquired by Lyon & Healy
Number 7826 — Described on page 11

Plate II

THE *Partello* COLLECTION

LOVERS of the violin are forever destined to hold in highest esteem the name of Dwight J. Partello. To him posterity owes the assemblage, preservation and heritage of what has been pronounced one of the finest gatherings of violin treasures achieved in modern times.

The Partello Collection, which Mr. Partello was nearly forty years in assembling, was exhibited at the Chicago Columbian Exposition in 1893, upon the request, we understand, of the United States Government. At that time he was U. S. Consul to Germany.

His house in Berlin was the magnet which drew to musicales and soirees given by him, the great artists of the world to join in the rendering of the various forms of chamber music. What a musical feast for the artist! "Professor, will you use the Duke of Edinburgh Strad or the Lord Nelson in the Mozart quartet?" "Mr. Ysaye, would you prefer the Spanish Strad or the Lord Falmouth Bergonzi?" We can picture Joachim or some other celebrity thrilling those present with the Bach Chaconne, using, we fancy, the Duke de Camposelice Joseph Guarnerius del Jesu, and the lovers of the cello listening to the marvelous voice of the Duke of Edinburgh Tecchler in a sonata for piano and cello.

The performers had some twenty-seven masterpieces from which to select the instrument possessing just the quality of tonal coloring which they desired in interpreting the work in hand. There were four violins by Stradivarius in the collection, a Joseph Guarnerius, three Amatis, one Bergonzi, a Guadagnini, three Gaglianos, Nicolas, Ferdinandus, and Januarius, one Lupot, a

Rogeri, etc. There were also some thirty bows, eighteen by the master, Tourte.

It is said Mr. Partello's knowledge of violins and bows was uncanny, that he could select a Tourte bow from among six or eight other fine bows in a darkened room.

It was while he was stationed in Germany that he won the fervent gratitude of Czar Nicholas of Russia. The Czar's indebtedness was occasioned by Mr. Partello's success in recovering for the late ruler, a beautiful and much-prized Stradivarius which had been stolen from the Royal Palace. In appreciation, the Emperor presented to Mr. Partello the gold and enamel jewel casket with the imperial Russian crest in brilliants (Plate I), together with a letter bearing the Czar's signature. Lyon & Healy is indebted for the permission to picture the casket to Baroness Carita von Horst, daughter of Mr. Partello, in whose possession it remains.

After Mr. Partello's death, upon the reading of the will, it was found that his entire collection had been left to the Smithsonian museum in Washington. The musical public was astounded. A storm of protest arose throughout the world against the placing of these masterpieces under glass, their voices to remain silent forever. We have in our possession letters written by Kreisler, Ysaye, Elman, Heifetz, Professor Auer, Kneisel, Toscanini, Damrosch, Stock, and other prominent musicians, protesting against the loss of these gems to artists and consequent deprivation to the public.

However, the heirs contested the will, which was finally set aside, and the collection was purchased by Lyon & Healy. The release of these treasures to the public created such enthusiastic interest among musicians and collectors that the collection is now practically dispersed.

The *Partello* Collection

Joseph Guarnerius del Jesu, Cremona, 1742

Number 7826. The Duke de Camposelice. Before Mr. Partello acquired this grand specimen in 1904, it was at one time the treasure of the Duke de Camposelice, who was an enthusiastic collector of fine instruments. It is of the same period as the Vieuxtemps and Paganini Guarnerius violins. Many choice examples of the genius of this famous master have passed through our hands, but we doubt whether, from a tonal standpoint, there is in existence today one superior to this. Two of the world's most famous artists visiting our violin studios recently, pronounced this violin one of the most beautiful examples of the work of Joseph del Jesu and one of the finest in tone that, as one of them said, "he had ever put a bow upon." The back is formed by two pieces of handsome maple with a broad figure and sides to match; the top is spruce of medium grain. The varnish, with which the violin is well covered, is of a golden yellow. It is in a fine state of preservation and possesses a tone of exquisite quality and marvelous carrying power. (Plate II)

Price: $25,000

Antonius Stradivarius, Cremona, 1690

Number 7940. The Lord Nelson. This historic violin was secured by Mr. Partello in the year 1890. It acquired its title because of its presence upon the flagship of the great admiral during the battle of Trafalgar, and from which it was recovered unscathed after the victory. The violin was the property of one of Lord Nelson's officers. It is a Stradivarius of that master's well-known long type of violin. The back is fashioned from one piece of handsome wood of rather broad flame. The sides match the back. The spruce employed in the construction of the top is of exceptional quality. The scroll is very finely cut, and is slightly worn on the right side. The violin is in a good state of preservation. Its tone is surpassingly lovely. (Plate III)

Price: $18,500

This famous violin is now the property of Miss Elizabeth Rothwell, of Beaumont, Texas.

FERDINANDUS GAGLIANO, NAPLES, 1782

Number 7942. Many choice examples of this master's work have from time to time occupied our vaults. This particular specimen however is the most beautiful example of the work of Ferdinandus Gagliano known to us. For many years it formed part of the world-famous Partello collection. In recent years it was the solo violin of a prominent member of the Chicago Symphony Orchestra. The back of the instrument is formed of a single piece of very beautiful maple with sides to match. The top is of fine grained spruce. The model is broad and flat and the instrument is covered with an orange red varnish. The tone is of an exceedingly rich quality and of such power as to fill the largest concert hall. The instrument is in a magnificent state of preservation. (Plate IV)

Price: $5,000

MICHAEL DECONET, VENICE, 1764

Number 8035. VIOLA. The wood employed in the construction of this instrument is very beautiful. The back is formed by one piece of curly maple with sides to match. The top is of spruce of medium grain. The varnish is of a lovely orange red color. The tone is exquisite. An ideal quartet instrument. This viola is in a splendid state of preservation. It is formerly of the Partello collection.

Price: $1,500

FRANCOIS TOURTE, PARIS.

Number 645. VIOLIN BOW. An exceptionally fine example of this maker's work. The stick is octagonal in design and of a dark chocolate color. Original frog, silver mounted. A magnificently playing bow. It is in a perfect state of preservation and one of the very choicest specimens from the Partello collection. The stick, while well balanced, is above the average weight.

Price: $800

ANTONIUS STRADIVARIUS, CREMONA, 1690
"The Lord Nelson"

From the Partello Collection, Acquired by Lyon & Healy
Number 7940 — Described on page 11

FERDINANDUS GAGLIANO, NAPLES, 1782

From the Partello Collection, Acquired by Lyon & Healy
Number 7942 — Described on page 12

Rare *Old* Violins

Antonius Stradivarius, Cremona, 1722

Number 7944. The Artot. For many years this was the solo instrument of the famous virtuoso, Artot, hence its name. It is one of the most beautiful violins of the Golden Period that we have ever beheld. The back is composed of two pieces of handsome maple, with sides to match. The top is of spruce of the very choicest selection known to the master. The scroll is in Stradivarius' finest style. The instrument is covered with a varnish of beautiful brownish red; it is in a fine state of preservation. The tone is of exquisite quality and possesses great carrying power. Truly a solo violin for an artist. (Plate V)

Price: $27,500

Antonius Stradivarius, Cremona, 1721

Number 7565. The Jansa. This is a striking example of those wonderful violins created by Stradivarius between 1720 and 1725. Many examples of this period have graced the Lyon & Healy collection, among them the Paganini, the Earl, the Adam (formerly owned by Fritz Kreisler), the Bott and others. The Jansa was for years the solo violin of the celebrated composer and violinist, Leopold Jansa, 1797-1875. The tone is exceptionally large and flexible. The back is fashioned of one piece of curly maple of rare beauty and has sides to match. The top is spruce of fine, even grain. The varnish is of an orange red color. In point of preservation also, the instrument leaves nothing to be desired. (Plate VI)

Price: $23,000

Antonius Stradivarius, Cremona, 1716

Number 7564. The Colossus. Few, indeed, are the examples of the master's work of this period which have come into our possession, that have approached this superb creation. This violin is one of his largest and broadest type. The tone is surpassingly lovely and of tremendous carry-

ing power. The wood employed in its construction is of the very choicest description. The back is formed by two pieces of exquisitely figured curly maple with matching sides. The top is of spruce of exceptional quality and the varnish is an orange red of beautiful color. The scroll is in the master's finest style. The instrument is splendidly preserved and was formerly the property of the celebrated artist, Jacques Thibaud.

Price: $18,500 (Plate VII)

CARLO BERGONZI, CREMONA, 1723

Number 7190. On the death of Stradivarius, his sons succeeded him in business and occupied his famous house which faced the square in the city of Cremona. But it was Carlo Bergonzi, his greatest pupil, upon whom the mantle of Stradivarius' fame descended.

"As fine as a Strad" is a term that has always been used as the standard of comparison; yet it is generally conceded that the masterpieces by Bergonzi are, with full cognizance of all that it implies, entitled to the distinction of this, the ultimate comparison.

This violin has for many years been regarded by experts as among the finest known examples of Bergonzi's art. It belongs to that epoch in Bergonzi's activities during which were produced those wonderful instruments that have placed him on a par with Stradivarius and Guarnerius and distinguished him as one of the three greatest luthiers of all time. It is not definitely known when he left the Stradivarius establishment and opened a shop of his own, but doubtless it was about 1720.

The workmanship and varnishing of this Bergonzi are of the choicest description known to the maker. The back is formed of one piece of the finest curly maple, a handsome figure extending across its breadth. The sides match the back and the front is of spruce of even, straight grain and of that superb quality invariably selected by Bergonzi. The varnish is a deep ruby red; it is a thick, heavy coat, entirely original.

In preservation this superb instrument is practically as it left Bergonzi's hands. The tone possesses the utmost purity, sweetness and power.

Price: $12,000 (Plate VIII)

ANTONIUS AND HIERONIMUS AMATI, CREMONA, 1595

Number 8169. THE KING HENRY IV. Nearly fifty years before the birth of Antonius Stradivarius, this magnificent instrument was completed by the master builders of their time — Antonius and Hieronimus Amati, of Cremona, in the year 1595. Its record shows that it was "made for Henry IV, King of France and Navarre" and its period, therefore, dates back almost to the very beginning of violin history.

Close upon half a century was to elapse before the birth of Antonius Stradivarius. Nicola Amati had not yet been born and one hundred and thirty-five years were to pass before Joseph Guarnerius would give to the world his great treasures.

The violin was beginning to attain popularity in Italy, and reports had reached Paris of the remarkable work of the brothers Amati in Cremona. This was thirteen years before a violin part was to appear for the first time in an operatic score. Violins were used to accompany the voice in song and occupied a unique position in church service.

So it was that a set of violins was ordered by the King of France for his chapel. They remained in the possession of the court until the French Revolution, when they were destroyed or lost in the attack on Versailles, with the one known exception of this particular instrument.

Among the king's courtiers was a music-loving cavalier, Francois de Bassompierre, then Marshall of France and later ambassador to the court of Queen Elizabeth, at London. His memoirs show him to have been a passionate lover of music and to have had in his suite, his own orchestra, composed of the best musicians of the time. When not engaged in one of his many military campaigns he devoted his time to music and other arts.

This violin passed into his hands probably as a gift from the king. According to a Latin inscription by J. B. Cartier, chef d'orchestre of Louis XVIII, written in ink in the back of the violin, it remained in the possession of his family for two hundred years. (See Plates X and XI.) Probably no other violin in existence has a more interesting history.

The Henry IV was brought to the United States by the late R. D. Hawley, of Hartford, Connecticut, who secured it through the medium of Mr. George Hart, of Hart & Sons, Wardour Street, London, in 1879. Mr. Hawley permitted himself to sell it to his life-long friend and colleague, Mr. Albert Pitkin. It remained Mr. Pitkin's property until pur-

chased along with the celebrated *Mori* Nicola Amati of the R. D. Hawley collection, by Lyon & Healy.

This violin is over 330 years old, yet is in superb condition. It is of very full size, being slightly over fourteen inches in length of body and of usual width in the upper and lower bouts.

The back bears the coat of arms of Henry IV, King of France and Navarre, and the sides bear the inscription which, translated, reads, "Henry IV, by grace of God, King of France and Navarre." The Latin inscription within the violin states that it was decorated by the most distinguished pupils of the makers.

It is impossible to describe the extraordinarily rich tone of this instrument. It is unique among violins. While lacking the somber quality which usually characterizes the works of Brescia, it has all their richness, as well as the added sonority and bright soprano quality of the violins of Cremona. Its great volume and power make it admirably suited for concert or quartet use.

The varnish is of the richest description, being of a rare golden brown. The wood throughout is of the choicest selection. Back and sides are notably handsome. (Plate IX)

Price: $12,000

JOANNES BAPTISTA GUADAGNINI, TURIN, 1782

Number 7760. Many choice violins by this great master have been in the possession of Lyon & Healy. This superb example, however, is the peer of them all; we doubt if a finer exists in the world today. It is one of the limited and much sought-after Guadagninis of the red color. In appearance it is a very rugged instrument. The back, in two pieces, is of maple with sides to match. The top is spruce, notably choice in quality from the standpoint of tone. The scroll is in Guadagnini's finest style, and the instrument is covered with varnish of a lovely red color, typically Cremonese in texture. The extraordinary fineness of both wood and varnish gives to the violin an appearance beautiful beyond description. The instrument possesses a tone of great richness and tremendous carrying power. It is in a marvelous state of preservation and is a solo violin of the first rank. (Plate XII)

Price: $12,000

Now in the possession of Mr. L. Ernest Walker, Jr., of Saint Louis, Mo.

JOANNES BAPTISTA GUADAGNINI, PARMA, 1766

Number 7951. A very fine example of the master's work of the Parma period. The model is broad. Handsomely figured curly maple, in one piece, forms the back. The top is spruce of medium wide grain. The varnish is a rich golden brown and the condition of the instrument is well nigh perfect. It possesses a tone of great brilliancy and fine carrying power. A violin for an artist.

Price: $9,000

OLD CREMONESE
(TICKET OF ANTONIUS STRADIVARIUS, CREMONA, 1712)

Number 7947. We highly recommend this choice old Italian masterpiece to anyone seeking a fine solo instrument of the Cremonese school at a moderate figure. While this instrument bears the ticket of Antonius Stradivarius, it is in our judgment, not from his hand, but the creation of one of his disciples in Stradivarius' shop. The model is flat. The back is fashioned from one piece and is of maple of attractive figure, with matching sides. The top is of spruce of medium wide grain and the varnish is a golden brown, slightly retouched. This instrument is in very good condition and was for many years the solo instrument of a prominent American artist. The tone is very large and of exquisite quality.

Price: $7,000

SANCTUS SERAPHIN, 1745

Number 7436. We question whether a more beautiful example of the great Venetian's work exists today. It is a treat to both eye and ear. Our connoisseur first acquired it for Lyon & Healy many years ago in Venice, the instrument being sold soon afterwards. Now, after many years, it again has come into our possession. The back is fashioned of two pieces of handsome maple of broad flame. The stripes in the wood, under the transparent varnish, which is of a lovely golden color, produce an effect to which words fail to do justice. The sides are of the same wood as the back, and the top is of spruce of medium grain. The scroll is in the master's finest style and the condition of this violin is truly exceptional.

To one desiring a masterpiece of the Venetian school, we cannot recommend this instrument too highly. It possesses a tone of the utmost purity and power. Some idea of the beauty of the violin may be obtained from the color plate on another page. (Plate XIII)

Price: $6,500

NICOLAS AMATI, CREMONA, 1676

Number 8026. A most beautiful example of Nicolas Amati's craftsmanship. It is of the Grand Pattern. The two-piece back is fashioned of very handsome maple with sides to match; the top is of spruce of medium grain. The instrument is varnished a lovely golden brown. The scroll is finely cut but is not the original, although it is an excellent old English replica of the Amati style. The instrument possesses a tone of ample power for concert work, which is of magnificent quality. This violin is very similar in wood selection to the famous Spagnoletti of the Partello Collection.

Price: $5,500

LAURENTIUS STORIONI, CREMONA, 1774

Number 7239. Of the many fine Storionis that Lyon & Healy has secured, this is the choicest example we have ever offered to the public. It is in magnificent order. The back is of two pieces of handsome maple with sides to match; the top is of spruce of medium grain and the instrument is well covered with a beautiful golden varnish. Joseph Guarnerius del Jesu was evidently this maker's ideal. While one could not say that Storioni had sought to copy the immortal Joseph, yet many of the characteristics of his work are plainly evident in this exceptionally beautiful violin from the hands of Storioni. The great Vieuxtemps played a fine Storioni for a number of years. The tone of this example is exceptionally large and of tremendous carrying power. (Plate XIV)

Price: $5,000

This violin is the property of Miss Elizabeth Rothwell, Beaumont, Texas.

FRANCISCUS GOBETTI, VENICE, 1727

Number 7513. This is one of the outstanding examples of this famous maker's work that exists today. The back of this violin is of one piece of flamed maple of exceptional beauty; the sides are of the same wood and the top is of spruce of medium grain. The instrument is covered with varnish of a lovely dark red color. The scroll is exquisitely done. The tone is very large and of an exceedingly beautiful quality. Many years ago this violin formed part of a celebrated private collection. Until recently it was the solo instrument of the well-known American artist, Kenneth Rose, head of the violin department of Ward-Belmont College, Nashville, Tenn., and concertmaster of the Nashville Symphony. Lyon & Healy highly recommend it to anyone desiring a solo violin of the first rank. (Plate XV)

Price: $5,000

JEAN BAPTISTE VUILLAUME, PARIS

Number 7993. This beautiful instrument is a faithful reproduction of the famous Stradivarius known as Le Messie. When Vuillaume undertook the making of this marvelous replica, he acquired wood almost identical in grain and figure with that used by Stradivarius in the original. At the death of Count Tarisio in 1855, Vuillaume hastened to Italy and acquired Le Messie from the heirs. The priceless Stradivarius remained in Vuillaume's possession until his death, March 19, 1875, after which it was acquired by an enthusiastic amateur of Trinity, Edinburgh. Le Messie is at present in England. As the great Vuillaume would not part with Le Messie during his lifetime, his making of this perfect replica must have been a labor of love. In every detail, it is an exact counterpart of the original, both in wood selection and color of varnish. The tailpiece and pegs are exquisitely carved. We can say without fear of contradiction, that this is the choicest example of Vuillaume's handiwork existing today. This violin is indeed worthy of being known as the famous Parisian luthier's masterpiece. (Plate XVI)

Price: $5,000

JOSEPH GUARNERIUS FILIUS ANDREAS, CREMONA, 1710

Number 8007. This violin excels any other by this maker known to us, and its condition is superb. Model is flat. The back is of two pieces of handsomely figured maple with sides to match. The top is of the choicest selection for tone, which is of great beauty and splendid volume. The varnish is a brownish color, artistically shaded. This violin was for several years the property of the young American artist, Winston Wilkinson, who used it while assisting artist to John McCormack. It is a solo violin of the first class. (Plate XVII)

Price: $5,000

Now in the possession of Miss Charlotte Strong, of Beaumont, Texas.

NICOLAS GAGLIANO, NAPLES, 1758

Number 7626. Among the fine Nicolas Gaglianos that have come under our observation, this clearly is the choicest of all. It is of the broad Stradivarius type. The back is of two pieces of very handsome maple with sides to match; top of medium grain spruce of the choicest quality for a large tone. The varnish is an orange red shade of great beauty. The condition is remarkably fine. A solo violin for an artist.

Price: $4,500

ANDREAS GUARNERIUS, CREMONA, 1685

Number 7303. This Cremona masterpiece, created almost two and one-half centuries ago, is notable for its remarkably fine condition. The master exercised the greatest care in his choice of woods for this glorious violin. The top is one of special excellence, yielding tone of rare sweetness and power. The back is fashioned of two pieces of maple of very handsome flame with sides to match. The varnish is of a lovely amber color. It is not a large instrument and, for that reason, is ideal for a performer with a small hand.

Price: $4,500

JACOBUS STAINER, ABSAM, 1668

Number 8006. One of the most beautiful examples of Stainer's work we have ever beheld. The wood selection throughout is of the very choicest known to the master. The top is spruce of fine grain and two pieces of handsome maple form the back. The sides are in harmony with the back. The varnish is a beautiful golden brown. This instrument was recently acquired by us from a well-known collection in England. The tone is large and of exquisite quality. Condition, perfect. (Plate XVIII)

Price: $4,000

NICOLAS GAGLIANO, NAPLES, 1719

Number 8011. In this violin is seen a very well developed model. The back is of maple in one piece with sides to match. Spruce of wide grain forms the top and the varnish is of a golden brownish yellow. The very large tone is of brilliant quality. This violin formerly served as the solo instrument of a well-known Chicago violinist, conductor of the orchestra in one of Chicago's foremost theatres. Condition practically perfect.

Price: $3,750

NICOLAS LUPOT, PARIS, 1797

Number 7351. Here is, indeed, a Lupot gem. It is designed in a broad Stradivarius pattern. The maple back is of two pieces with sides to match. Top is of spruce of medium grain. The varnish is of a dark orange red color. The scroll is in the master's finest style. This instrument was formerly in the celebrated Le Brun collection and is in admirable condition. The tone is of beautiful quality and very large. (Plate XIX)

Price: $3,500

NICOLAS LUPOT, PARIS, 1813

Number 7568. The sterling craftsmanship of the celebrated Lupot is well shown in this typical Lupot masterpiece. The model is that of

Stradivarius. Back is of maple in one piece with sides to match. Top of spruce of straight, wide grain. The varnish is a beautiful orange red.

Price: $3,250

JOFREDUS CAPPA, CREMONA, 1670

Number 7508. While this beautiful instrument bears the ticket of Amati, we have no hesitancy in placing it as the work of the master, Cappa, who was a disciple of Amati. The back is of two pieces of curly maple with sides to match. Top is of medium grain spruce. The varnish is of a very fine brownish red. The instrument possesses an exquisite quality of tone with ample power for concert work. It is of exceedingly graceful pattern and plays with great ease. This would be a specially desirable violin for a player with a small hand.

Price: $3,000

FERDINAND GAGLIANO, NAPLES, 1761

Number 7717. Our connoisseur recently acquired this instrument for us in Paris and its superb condition and rarity of tone proclaim it an unusual creation. Medium high model. Back of two pieces of flamed maple with sides to match. Top of fine grained spruce. Varnish of an orange brown color.

Price: $3,000

NICOLAS GAGLIANO FILIUS ALESSANDRO,
NAPLES, 17—

Number 7704. Wood of choicer description than appears in this violin has perhaps never been used in any of this master's work. The back is fashioned of two pieces of flamed maple with sides to match; the top is of spruce of medium grain. The varnish is a golden brown. Violins of like antiquity are rarely discovered in such fine condition. The tone is large and has a most beautiful quality.

Price: $3,000

LAURENTIUS STORIONI, CREMONA, 1782

Number 8065. This example is after Guarnerius in pattern and is very artistically developed. The maple back is of two pieces with sides to match. Top: spruce of fine grain. Varnish: orange red, slightly retouched. The tone is unique in its exquisite quality.

Price: $3,000

CARLO F. LANDOPHI, MILANO, 17—

Number 7625. An extraordinarily beautiful example. Back: one piece of maple with sides to match. Top: spruce of wide grain. The varnish is a beautiful red, shaded with fine artistry. It is in an excellent state of preservation and possesses a large tone of exquisite quality.

Price: $3,000

JOSEPH AND ANTONIO GAGLIANO, 1811

Number 7510. Seldom is any rare old violin found in finer condition. The model is flat. Back is of two pieces of choice maple with sides to match. Top is of spruce of medium grain. Varnish of a brownish color. Large tone of exquisite quality.

Price: $2,750

JEAN BAPTISTE VUILLAUME, PARIS

Number 7745. Here is another of Vuillaume's works that is outstanding among the fine instruments which bear his name. The model is that of Joseph Guarnerius del Jesu and is built upon the lines of that famous Guarnerius which served as the solo instrument of Nicolo Paganini. The back is of one piece of handsomely flamed maple with sides to match. The top is of spruce of wide grain and the instrument is covered with a choice red brown varnish effectively shaded. The violin is practically in a perfect state of preservation and possesses a tone of great richness. (Plate XX)

Price: $2,500

This violin is now in the possession of William A. Cook, of Evanston, Ill.

GAIETANUS GAGLIANO, NAPLES, 1838

Number 7488. The model is broad and flat. Back is of a single piece of curly maple figured in handsome manner. Top: spruce of fine grain. The instrument is covered with a beautiful light orange varnish. It is in a very fine state of preservation and possesses a large tone of exquisite quality.

Price: $2,500

JEAN BAPTISTE VUILLAUME, PARIS

Number 7948. This instrument is a splendid example of the artistic work of this celebrated luthier. It is built upon the lines of Stradivarius. Back is fashioned of two pieces of curly maple of very handsome figure with sides to match. The top is of spruce of exceptional quality for tone. The varnish is of an orange red color. The instrument is in practically perfect condition and possesses a large tone of fine quality. A fine solo instrument of the French school.

Price: $2,250

JOSEPH GUADAGNINI, ABOUT 1800

Number 8064. The model is broad and flat with the back in one piece of very handsome curly maple with sides to match. The top is of spruce of medium grain. The instrument is in a very fine state of preservation and possesses a large tone of excellent quality. Formerly the property of the concertmaster of one of America's largest Symphony orchestras.

Price: $2,250

JOANNES F. PRESSENDA, TURIN, 1828

Number 7487. Flat model; back of maple in two pieces with sides to match. Top: spruce of wide grain. Reddish brown varnish. An exceptionally fine example of this master's work. The tone is large and brilliant.

Price: $2,000

ANTONIUS STRADIVARIUS, CREMONA, 1716
"The Colossus"

From the Lyon & Healy Collection
Number 7564 — Described on page 13

Plate VII

CARLO BERGONZI, CREMONA, 1723

From the Lyon & Healy Collection
Number 7190 — Described on page 14

NICOLAS GIORGIS, TURIN, 1757

Number 7725. A most beautiful example of Italian workmanship. This instrument is indeed a picture. The model is flat. Back of maple in one piece with sides to match. Top: spruce of wide grain. The varnish is of a lovely orange red color. This beautiful Giorgis is admirably preserved and possesses a very large tone of exquisite quality.

Price: $2,000

ALDRIC, PARIS, 1820

Number 7720. Here is a most beautiful violin of the French school; few times have we seen its equal. It is built along the lines of Stradivarius. The wood employed in this violin is exceptionally beautiful. The back is formed by one piece of flamed maple with sides to match. Top: spruce of medium fine grain. The scroll is finely executed and the instrument is covered with lovely rose red varnish. The condition of the instrument is perfection and it reveals a marvelous tone of brilliant quality.

Price: $2,000

CARLO TONONI, VENICE, 17—

Number 7439. Medium high model. Back is of one piece of flamed maple with sides to match. Top: spruce of fine grain. The varnish is of a reddish brown color. The instrument possesses a lovely quality of tone with ample power for solo work and is excellently preserved.

Price: $2,000

JOANNES FRANCISCUS PRESSENDA, TURIN, 1849

Number 8009. The model is that of Stradivarius. Back is of two pieces of curly maple with sides to match. Top: spruce of straight, even grain. Beautiful red varnish. The instrument is in a splendid state of preservation and possesses a large tone of exquisite quality.

Price: $2,000

MATTIO GOFRILLER, VENICE, 1691

Number 7556. A finely mellowed Gofriller of which the back is in one piece, being a beautiful cutting of maple with sides to match. Top: spruce of wide grain. The varnish is dark red, artistically shaded. The instrument is excellently preserved and possesses a large tone of very mellow quality.

Price: $2,000

MICHAEL PLATNER, ROME, 1725

Number 8043. The genius of Platner is here represented by this well developed model. Back is of two pieces of flamed maple with sides to match. The top is of spruce of fine grain. The scroll is well cut and the varnish is of a golden brown color. This delightful violin possesses a beautiful quality of tone and is in excellent condition.

Price: $1,800

VINCENZO PANORMA, LONDON, 1790

Number 7742. This master is here represented at his best. The model is flat. Back: two pieces of flamed maple with sides to match. Top: spruce of wide grain. Varnish: a golden brown color. This beautiful Panorma, with its robust tone, is in an exceedingly fine state of preservation. An excellent concert instrument.

Price: $1,800

MICHAEL PLATNER, ROME, 1740

Number 7613. As a violin of the Roman school this is an exceptionally fine example. It is built upon the lines of the Grand Pattern, Amati. The back is of two pieces of flamed maple with sides to match. Top: spruce of fine grain. Brownish varnish. The instrument shows excellent preservation. The tone is very large and is of rare quality.

Price: $1,800

JANUARIUS GAGLIANO, NAPLES, 1732

Number 7773. Model is flat. Back is of one piece of curly maple with sides to match. The top is of spruce of the choicest quality for tone. The varnish is of a brownish red color. The instrument is finely preserved and possesses a large tone of exquisite quality.

Price: $1,800

LORENTIUS STORIONI, CREMONA, 1770

Number 8083. Guarnerius type. Back: two pieces of curly maple with sides to match. Top: spruce of fine grain. Good condition. Beautiful tone. Varnish: an orange red color.

Price: $1,800

VINCENZO PANORMA, PARIS, 1785

Number 7727. Flat model. Back: one piece of flamed maple with sides to match. Top: spruce of wide grain. Varnish: a golden brown. The tone is of beautiful quality and possesses splendid carrying power. This violin is in admirable state.

Price: $1,800

PAOLO ANTONIO TESTORE, MILANO, 1750

Number 7722. The genius of this maker is well shown in this fine Testore. It is a flat model with back of two pieces of curly maple with sides to match. Top: spruce of medium wide grain. The varnish is brown. The instrument possesses a very large tone of fine carrying power. An ideal solo instrument excellently preserved.

Price: $1,800

CARLO ANTONIO TESTORE, MILANO, 1749

Number 8003. Flat model. Back: two pieces of flamed maple. Top: spruce of medium grain. Brown varnish. Splendid condition. Large tone of exquisite quality.

Price: $1,800

JOANNES GAGLIANO, NAPLES, 1792

Number 7928. Stradivarius model. Back: one piece of plain maple with sides to match. Top: spruce of medium grain. Varnish is of a dark brown, which has been somewhat retouched. The instrument shows excellent preservation and possesses a large tone of exquisite quality.

Price: $1,650

TOMASO EBERLE, NAPLES, 1760

Number 7735. Lyon & Healy has witnessed many fine examples of this maker's work but never any quite equal to this. The back is of two pieces cut on the slab. Top: spruce of medium grain. The varnish is of a beautiful brownish red. The instrument possesses a very large tone of exquisite quality and is admirably preserved.

Price: $1,600

A VIOLIN AND BOW OWNED BY OLE BULL

Number 8143. Walter E. Colton. Date 1880. A most beautiful reproduction of the Gaspar Da Salo of the famous violinist, Ole Bull. The name of this famous violinist is to be seen upon the ticket within the instrument. The top is of spruce of fine grain. This piece of wood was taken from the Church of Santa Grace, of Florence. The back is of two pieces of handsome curly maple with sides to match. This wood was taken from a double bass which was the work of the well-known maker, Gabrielli of Florence. The bass had been made in the year 1743. This faithful copy was made by Mr. Colton at the request of Ole Bull himself. The scroll is very handsome and the varnish is of a lovely orange-red color. The tone is of a very mellow quality. There is an interesting mahogany case with the violin that Ole Bull had made in New York for the instrument. The tone of this violin is exceptionally fine.
Price: $1,000

Number 852. Dominic Peccatte. This bow for many years was the prize possession of the famous artist, Ole Bull. The head of this bow had been fractured at some time in the past, but very artistically restored in our shop by our experts.

Price: $350

The Theodore Thomas Violins

We are much gratified to be able to present to our clientele the two highly interesting instruments described below. They are two marvelous examples of the work of George Gemunder and were for many years the proud possessions of Mr. Theodore Thomas, founder of the Chicago Symphony Orchestra. With these two violins is an old rosewood case of English design, the name of Theodore Thomas engraved on the handle plate. While residing in Cincinnati, Mr. Thomas did considerable quartet playing publicly, and at a still earlier date as a violin soloist. Descriptions of the violins he prized so highly are given below.

George Gemunder, Astoria, 1878

Number 7987. The model is that of Joseph Guarnerius del Jesu. Back: two pieces of handsome maple with sides to match. Top: spruce of medium grain. The varnish is dark orange. The instrument is in an excellent state of preservation. This violin was purchased by Theodore Thomas from Gemunder, himself. The tone is large and of splendid quality.

Price: $1,500

George Gemunder, Astoria, 1856

Number 7988. This example is built upon the lines of a famous Stradivarius. The back is of two pieces of flamed maple with sides to match. The top is of wide grain spruce. Varnish is of a golden brown color. The violin is in an excellent state of preservation and possesses a tone of beautiful quality. This violin was selected at the request of Theodore Thomas by the famous violinist, August Wilhelmj.

Price: $1,500

AMATI SCHOOL, CREMONA, 1670-80.

Number 8063. Old Italian of the finest class. Choicest quality of wood throughout. The top is of fine-grained spruce. Back is formed of curly maple. The violin is of a brownish yellow and possesses a tone of rare sweetness, yet has ample volume and force for solo work. It is an ideal violin for a woman or any player with a small hand. We attribute the back and scroll to the celebrated maker, Cappa.

Price: $1,500

JOSEPH GAGLIANO, NAPLES, 1791

Number 8107. Flat model. Back: two pieces of flamed maple with sides to match. Top: spruce of fine grain. Varnish of brownish color. The instrument is in an excellent state of preservation and possesses a very soft tone with excellent carrying power.

Price: $1,500

MICHAEL DECONET, VENICE, 1756

Number 7724. A beautiful example of Italian workmanship. Well developed model. Back: two pieces of maple very handsomely figured. Top: spruce of an exceptional quality for tone. The varnish is a lovely brownish red. Large tone of mellow quality.

Price: $1,500

CARLO ANTONIUS TESTORE, MILANO, 1741

Number 8047. A splendid example of this master's work. The back is fashioned of one piece of plain maple with sides to match. The top is of spruce of medium grain. The scroll is well cut and the varnish is of a beautiful dark orange. The instrument possesses an exquisite quality of tone, with plenty of it. An ideal violin for a player with a small hand.

Price: $1,500

MATTEO GOFFRILLER, VENICE, 1725

Number 7723. The back is of one piece of rather plain maple. Top: spruce of medium grain. Varnish: cherry red. The tone is of beautiful quality with ample power for solo work. This is not a large violin and for a player with a small hand it would be an ideal solo instrument.

Price: $1,500

NICOLAS GAGLIANO FILIUS JOANNES, NAPLES, 1821

Number 7937. At a modest figure here is an exceptionally fine Italian solo violin. The model is flat. Back formed by two pieces of flamed maple with sides to match. Top: spruce of wide grain. The instrument is in an excellent state of preservation and possesses a large tone of rare timbre.

Price: $1,500

JOANNES FRANCISCUS PRESSENDA, 1849

Number 7580. Flat model. Back: one piece of flamed maple with sides to match. Top: spruce of straight grain. Reddish brown varnish. Excellent condition, large and far-carrying tone, especially desirable for either orchestral or solo work.

Price: $1,500

PIETRO PALOTTA, PERUGIA, 1810

Number 7489. Flat model. Back: one piece of handsome curly maple with sides to match. Top: spruce of straight, even grain. Varnish: a deep red. Large, brilliant tone. Perfect state of preservation.

Price: $1,200

NICOLAS LUPOT, ORLEANS, 1778

Number 8125. The model is broad and flat. Back: two pieces of flamed maple with sides to match. Top: spruce of medium grain. The varnish is of a reddish brown color. Fine condition. Splendid tone.

Price: $1,200

OLD ITALIAN, 1790

Number 8052. The model is flat. Back: one piece of maple with sides to match. Top: spruce of medium grain. Varnish, light brown. The instrument is in an excellent state of preservation and possesses a large tone of great mellowness. This fine example of Italian workmanship was selected in Berlin some thirty years ago for a young artist by the master, Carl Halir, who was at that time a member of the famous Joachim Quartet.

Price: $1,200

GAFFINO, PARIS, 1747

Number 7721. An exceptional example. Model: flat. Back: two pieces of curly maple of wide flame. Top: spruce of medium grain. Varnish is of a golden brown color. The instrument is uncommonly handsome, is admirably preserved, and possesses a large tone of brilliant quality.

Price: $1,200

OLD ITALIAN, 1720-30

Number 7829. This is a splendid old Italian instrument of the Tecchler school. A well developed model with one-piece back of flamed maple and sides to match. Top: spruce of medium grain. It is in an excellent state of preservation and possesses a large tone of unusual timbre. The varnish is of an orange red color.

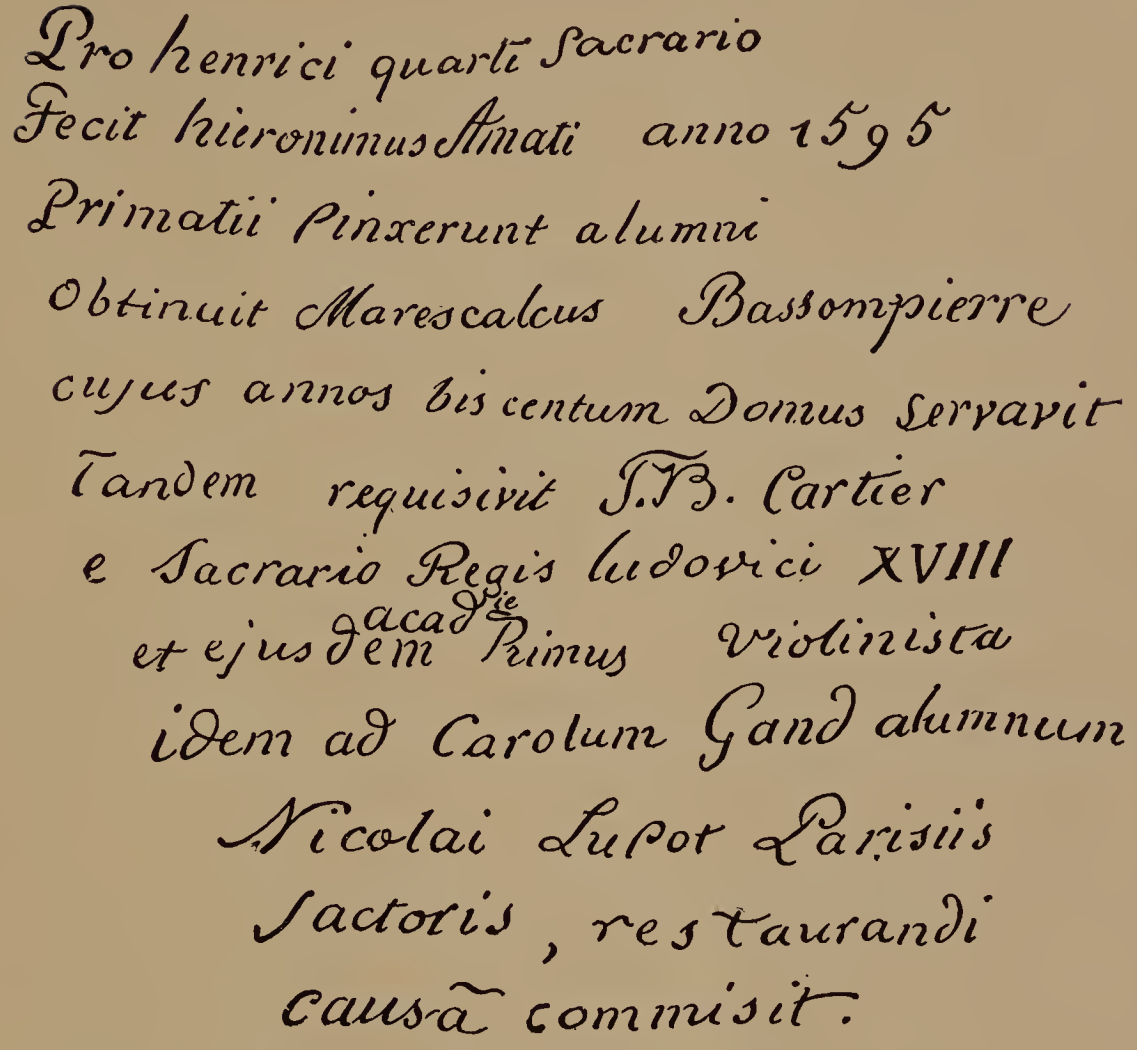
Price: $1,200

OLD NEAPOLITAN, ABOUT 1730-40

Number 7410. This fine instrument is of the Gagliano school and bears the ticket of Nicolas Gagliano. Back: one piece of curly maple with sides to match. Top: spruce of medium grain. Medium high model. The varnish is of a shaded brown. This violin is in a very good state of preservation and possesses a lovely quality of tone.

Price: $1,200

LATIN INSCRIPTION INSIDE BACK OF HENRY IV AMATI VIOLIN
Number 8169, in the Lyon & Healy Collection, with Translation



Pro henrici quarti Sacrario Fecit hieronimus Amati anno 1595
Made for the chapel of Henry the Fourth by Hieronimus Amati in the year 1595

Primatii Pinxerunt alumni
Decorated by his most distinguished pupils

Obtinuit Marescalcus Bassompierre cujus annos bis centum Domus servavit
Acquired by Marshal Bassompierre, in whose family it was kept for two hundred years

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Tandem requisivit J. B. Cartier e Sacrario Regis ludovici XVIII et ejusdem Acad-ie Primus Violinista

Eventually it was obtained by J. B. Cartier from the chapel of Louis XVIII, of whose Academie he was the principal violinist

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idem ad Carolum Gand alumnum Nicolai LuPot Parisiis factoris, restaurandi causa commisit

The same delivered it to Charles (Francois) Gand, the pupil of Nicolas Lupot, the (violin) maker at Paris, for the purpose of repair

JOANNES BAPTISTA GUADAGNINI
TURIN, 1782

From the Lyon & Healy Collection
Number 7760 — Described on page 16

GAND, PARIS, 1823

Number 7509. Stradivarius type. Back is of one piece of handsome maple with sides to match. Top: spruce of medium grain. Varnish: a lovely dark red color effectively shaded. Splendid condition. Large brilliant tone.

Price: $1,200

A. SOLIANI, MODENA, 1790

Number 7754. Flat model. Back: two pieces of curly maple. Top: spruce of medium grain. Varnish: golden orange. The tone of this violin is exceedingly beautiful in quality, with ample power for concert purposes. It is excellently preserved.

Price: $1,200

JACOBUS STAINER, ABSAM, 1662

Number 7954. Typical of this famous master's work. Due to considerable repair work being necessary to place this instrument in first-class order, we are offering it at a moderate figure. This violin is, however, thoroughly genuine in all parts, including the scroll. The restoring has been very artistically performed and as a consequence it will serve for another century at least. The back is formed by two pieces of curly maple with sides to match. Top: fine grain spruce. Varnish: a brownish red. The tone is very mellow and is of ample power for concert work.

Price: $1,000

P. GRANCINO, MILANO, 1680

Number 7770. Flat model. Back: two pieces of handsome maple with sides to match. Top: spruce of wide grain. The violin is in excellent order and possesses a large tone of a lovely character. It is covered with a handsome brown varnish. An excellent solo violin.

Price: $1,000

OLD ITALIAN, ABOUT 1740-50

Number 7799. This exceptionally fine old Italian instrument is of the Platner school, of Rome. Well developed model. Back: two pieces of curly maple of very handsome figure with sides to match. Top: spruce of fine grain. Varnish: a golden brown color. It is in an excellent state of preservation and possesses a large tone of rare quality.

Price: $1,000

JOANNES EBERLE, PRAGUE, 17—

Number 7638. A choice specimen. Medium high model. Back: two pieces of flamed maple with sides to match. Top: spruce of medium fine grain. Varnish: a brownish color. Splendid state of preservation. Large tone of rich quality. Fine solo instrument.

Price: $1,000

GEORGE GEMUNDER, ASTORIA, 1889

Number 7528. The model is that of Joseph Guarnerius del Jesu and shows Gemunder's genius to full advantage. Back: two pieces of handsome maple with sides to match. Top: spruce of rather wide grain. Varnish: a golden brown color. The instrument is in a very fine state of preservation and possesses a large, brilliant tone.

Price: $1,000

OLD ITALIAN, 1780-90

Number 7416. Well developed model. Back: one piece curly maple with sides to match. Top: spruce of medium grain. This is an exceptionally fine old Italian instrument, possessing a most beautiful quality of tone in great abundance. A fine solo instrument.

Price: $1,000

ANDREA CASTAGNERI, PARIS, 1743

Number 7726. This instrument is in a perfect state of preservation and is varnished a golden brown. The back is of two pieces of flamed maple. Top: spruce of fine grain. Exceptionally large, brilliant tone.

Price: $1,000

GAND, PARIS, 1824

Number 7778. A magnificent example of this master's work. The model is flat. Back: one piece of flamed maple with sides to match. The instrument is covered with a handsome red varnish. Splendid solo violin.

Price: $1,000

OLD ITALIAN, 1740-50

Number 7955. Guadagnini type. Flat model. Brownish red varnish. Back: two pieces flamed maple with sides to match. Top: spruce of medium grain. Fine condition. Beautiful tone. Very desirable solo instrument.

Price: $900

DAVID TECCHLER, VENICE, 1711

Number 7926. Medium high model. Back: two pieces of curly maple. Top: spruce of even grain. Varnish of a reddish color, attractively shaded. The instrument is in fairly good condition and possesses a very sweet tone. An ideal old Italian violin for one who uses an instrument for home playing rather than the concert stage.

Price: $900

CLAUDE BOIVIN, PARIS, 1735

Number 6492. Broad flat model. Back: one piece curly maple. Top: spruce of medium grain. Brownish yellow varnish. Excellent condition. An orchestral violin of the first class.

Price: $850

ALESSANDRUS D'ESPINE, TURIN, 1814

Number 7858. A splendid example of Italian workmanship. Flat model. Back: one piece of flamed maple with sides to match. Top: spruce of medium wide grain. Varnish: orange red. Large tone of very fine quality. Fine condition.

Price: $850

OLD ITALIAN, ABOUT 1745-50

Number 7859. A well developed model. Back: two pieces of flamed maple. Top: spruce of fine grain. The scroll is cut with fine effect and the varnish is of a brownish color. The instrument is finely preserved and has a tone both large and beautiful.

Price: $850

JOANNES EBERLE, PRAGUE, 1750

Number 7999. This is a well developed model representing this maker at his best. Back: two pieces flamed maple with sides to match. Top: spruce of medium grain. The varnish is a very fine reddish brown. The instrument yields a full, broad tone of particularly fine quality and is in rare condition.

Price: $850

JACOPO BRANDINI, PISA, 1799

Number 7696. Medium high model. Back: two pieces of handsome curly maple with sides to match. Top: spruce of wide grain. Varnish: a brownish color. This violin possesses an abundant tone of good quality. Condition fine.

Price: $850

FRANCISCUS GOFFRILLER, UDINE, 1724

Number 7701. Well developed model. Back: two pieces of flamed maple with sides to match. Top: spruce of medium grain. Varnish is of an orange red color. The tone of this instrument is of very mellow quality and large. Condition superb.

Price: $850

LEOPOLD WIDHALM, NURNBERG, 1772

Number 7864. The model of this fine example is flat. Back: two pieces of handsome maple with sides to match. Top: spruce of fine grain. The scroll is excellently done and the varnish a lovely brownish red color with fine shading. The tone is large and fine.

Price: $850

GIOVANNI DOLLENZ, TRIESTE, 1827

Number 7946. Flat model. Back: two pieces of curly maple with sides to match. Top: spruce of wide grain. Light brown varnish. Very fine condition. Brilliant tone.

Price: $850

JACQUES BOQUAY, PARIS, 1710

Number 7024. Medium high model. Back: one piece flamed maple with sides to match. Top: spruce of fine grain. Red brown varnish. Splendid condition. Large, mellow tone.

Price: $850

L. FABRIS, VENICE, 1820

Number 7757. Flat model. Back: two pieces of flamed maple. Top: spruce of medium grain. Reddish brown varnish. Splendid condition. Large tone.

Price: $850

OLD ITALIAN, ABOUT 1780

Number 8094. Well developed model. Back: two pieces of flamed maple with sides to match. Top: spruce of medium grain. Brownish red varnish. Excellent condition. Beautiful tone.

Price: $800

J. FENT, LONDON, 1830

Number 7797. Flat model. Back: two pieces of beautiful maple with sides to match. Top: spruce of wide grain. The instrument is covered with lovely varnish of a brownish red hue and is in excellent condition. Large tone.

Price: $800

OLD ITALIAN, ABOUT 1750

Number 7985. Guadagnini school. Flat model. Back: two pieces of flamed maple. Top: spruce of medium grain. Reddish brown varnish, slightly retouched. Large tone.

Price: $800

OLD ITALIAN, ABOUT 1750

Number 7681. Well developed model. Back: one piece of flamed maple with sides to match. Top: spruce of fine grain. Varnish: reddish brown. Large tone.

Price: $800

OLD ITALIAN, ABOUT 1750

Number 7674. Testore school. Back: two pieces of rather plain maple. Top: spruce of wide grain. Varnish: brownish. Full, broad tone.

Price: $800

OLD ITALIAN, 1690

Number 6782. Well developed model. Back: one piece rather plain maple with sides to match. Top: spruce of wide grain. Varnish: a dark brown. This instrument was used for a number of years by a prominent Spanish virtuoso and which we accepted as part payment on a very valuable masterpiece. We recommend this violin to anyone desiring a splendid old Italian instrument at a moderate price. The tone is exceedingly fine.

Price: $800

MICHAEL PLATNER, ROME, 1740

Number 7743. Back: one piece of maple with sides to match. Top: spruce of fine grain. Varnish: a brownish color. Mellow tone with a fine carrying power. The instrument is of a rather small pattern, especially favoring the player who has a small hand.

Price: $800

P. CATENI, LIVORNO, 1810

Number 7764. Well developed model. Back: two pieces plain maple with sides to match. Top: spruce of wide grain. Brown varnish. Very good condition. Excellent solo violin.

Price: $800

FRANCISCUS GEISENHOF, VIENNA, 1817

Number 7862. This well developed model is a fine example of Geisenhof's artistry. Back: one piece of maple cut on the slab. Top: spruce of fine grain. Reddish varnish, artistically shaded. Very mellow tone in great abundance.

Price: $750

MATHIAS ALBANI, BALZIN, 1712

Number 8098. Well developed model. Back: one piece of handsome maple with sides to match. Top: spruce of fine grain. Orange red varnish. Fine condition. Tone of very mellow quality.

Price: $750

MATHIAS ALBANI, BALZIN, 1719

Number 7736. An exceptional violin from the hand of this master. Back: two pieces of handsome maple. Top: spruce of medium grain. A lovely brownish red varnish. A well preserved instrument with a large tone of very soft quality.

Price: $750

JOHANNES BAPTISTE GABRIELLI, FLORENCE, 1758

Number 6803. Medium high model. Top: wide grained spruce. Back: two pieces curly maple of handsome flame. Orange red varnish. Tone of rare sweetness. Splendid condition. An ideal instrument for an amateur.

Price: $750

JOSEPH DALAGLIO, MANTUA, 1817

Number 7000. Flat model. Back: one piece plain maple. Top: spruce of wide grain. Dark red varnish. Excellent condition. Large tone.

Price: $750

OLD ITALIAN, 1760

Number 7639. Medium high model. Back: two pieces of curly maple with sides to match. Top: spruce of medium grain. Light brown varnish. Very fine condition. Beautiful tone.

Price: $750

SANCTUS SERAPHIN, 1745

From the Lyon & Healy Collection
Number 7436 — Described on page 17

Laurentius Storioni
Cremona, 1774

From the Lyon & Healy Collection
Number 7239 — Described on page 18

Plate XIV

OLD ITALIAN, 1760

Number 7253. The model is that of the Grand Pattern, Amati. Back: two pieces of handsome maple with sides to match. Top: spruce of medium grain. Reddish brown varnish. Splendid condition. Large, mellow tone.

Price: $750

FENT, PARIS, 1780

Number 7729. An unusual example of this maker's work. Flat model. Back: one piece of flamed maple with sides to match. Top: spruce of wide grain. Reddish brown varnish. Large tone of very brilliant quality. Condition excellent.

Price: $750

P. MANGIANI, CRUCE, 1747

Number 7756. Flat model. Back: two pieces of maple with sides to match. Top: spruce of wide grain. Golden brown varnish. Excellent condition. This instrument possesses an unusual tone with splendid carrying power.

Price: $750

OLD VENETIAN, ABOUT 1780

Number 7822. Flat model. Back: two pieces maple with sides to match. Top: spruce of wide grain. Reddish brown varnish. Fine condition. Beautiful tone.

Price: $750

ANDREAS POSTACHINI, FIRMI, 1819

Number 7366. Flat model. Back: two pieces of curly maple. Top: spruce of wide grain. Cherry red varnish. Excellent condition. Beautiful tone.

Price: $700

LEOPOLD WIDHALM, NURNBERG, 1777

Number 7449. An excellent example of this master's work. Medium high model. Back: two pieces of maple with sides to match. Top: spruce of handsome grain. The varnish is of a brownish color. Well preserved. Large tone of very fine quality.

Price: $700

OLD FRENCH, ABOUT 1840

Number 7550. Stradivarius model. Back: two pieces of flamed maple. with sides to match. Top: spruce of medium grain. Orange red varnish. Large, brilliant tone.

Price: $700

ÆGIDIUS KLOZ, MITTENWALD, 1727

Number 7712. A splendid example of the maker's work. Flat model. Back: two pieces of plain maple. Top: spruce of medium grain. Light brown varnish. Excellent state of preservation. The tone is large and of fine quality.

Price: $700

OLD FRENCH, ABOUT 1750-60

Number 7023. Broad model. Back: one piece curly maple with sides to match. Top: spruce of medium grain. Brownish color varnish. Excellent condition. Large tone of mellow quality.

Price: $650

B. FLEURY, PARIS, 1771

Number 6962. A well developed model. Back: two pieces of curly maple. Top: spruce of medium grain. Orange brown varnish. Splendid preservation. Brilliant tone.

Price: $650

OLD FRENCH, ABOUT 1760-70

Number 6659. Amati type. Back: two pieces curly maple. Top: spruce of fine grain. Varnish is beautiful brownish red. This violin possesses a very sweet tone with ample power for concert purposes. Admirable for a player with a small hand.

Price: $650

GAFFINO, PARIS, 1766

Number 7718. Flat model. Back: two pieces of flamed maple. Top: spruce of medium grain. Golden brown varnish. Excellent condition. Brilliant tone.

Price: $650

ROCCA FIGLIO, 1830

Number 6938. Flat model. Back: one piece curly maple. Top: spruce of wide grain. Varnish of a light brown color, shaded. Large, brilliant tone.

Price: $650

OLD ITALIAN, ABOUT 1750

Number 7197. Testore school. Back: one piece of rather plain maple. Top: spruce of medium grain. Brown varnish. Excellent condition but rather crude workmanship.

Price: $650

OLD FRENCH, 1780-90

Number 7574. Stradivarius type. Back: two pieces of flamed maple with sides to match. Top: spruce of wide grain. Brownish color varnish. Excellent condition. Brilliant tone.

Price: $650

J. JOHNSON, LONDON, 1759

Number 7818. Medium high model. Back: two pieces of flamed maple with sides to match. Top: spruce of fine grain. Varnish is a golden brown. This instrument possesses a very large tone of exceptional quality. Finest condition.

Price: $650

DAVID PIZZURNUS, GENOA, 1763

Number 7732. Flat model. Back: two pieces of rather plain maple. Top: spruce of wide grain. The varnish is of a brownish color. Very good condition. Splendid tone.

Price: $650

P. L. EVANGELIST, FLORENCE, 1742

No. 7739. Medium high model. Back: two pieces of curly maple with sides to match. Top: spruce of fine grain. Golden brown varnish. Excellent condition and tone.

Price: $650

M. MINOZZI, BOLOGNA, 1749

Number 7749. Flat model. Back: two pieces of flamed maple with sides to match. Top: spruce of wide grain. Reddish brown varnish. Excellent condition. Splendid tone.

Price: $650

E. CATENAR, TURIN, 1720

Number 7953. Medium high model, original scroll. Back: two pieces of curly maple. Top: spruce of fine grain. Brownish red varnish. Good condition. Excellent tone.

Price: $650

OLD BRESCIAN, ABOUT 1740-50

Number 6974. This old instrument possesses a most beautiful tone and plenty of it. A violin for either solo or quartet playing. Back: two pieces curly maple, handsomely figured, with sides to match. Top: spruce of wide grain. Reddish brown varnish. Very good state of preservation.

Price: $650

OLD ITALIAN

Number 7763. A fine work of the Milano school, bearing the ticket of Landolfi. Medium high model. Back: two pieces of handsome maple with sides to match. Top: spruce of the choicest quality for tone, which is large and of fine timbre. The varnish is of a brownish color. Very good condition.

Price: $650

MATHIAS KLOZ, MITTENWALD, 1735

Number 7943. Medium high model. Back: two pieces curly maple of beautiful figure with sides to match. Top: spruce of fine grain. Very fine preservation. Large, mellow tone.

Price: $650

GEORGE KLOTZ, MITTENWALD, ABOUT 1740

Number 8134. Well developed model. Back: two pieces of plain maple with sides to match. Top: spruce of fine grain. Brown varnish. Splendid condition. Beautiful tone.

Price: $600

OLD ITALIAN, ABOUT 1810

Number 7766. Flat model. Back: two pieces of rather plain maple. Top: spruce of wide grain. Varnish: golden brown. Large tone.

Price: $600

CLAUDE BOIVIN, PARIS, 17—

Number 6399. Large model. Back: one piece curly maple. Top: spruce of medium grain. Varnish: red with brownish cast. Good solo instrument.

Price: $600

OLD ITALIAN, ABOUT 1750

Number 7804. Bergonzi type. Back: two pieces flamed maple with sides to match. Top: spruce of medium grain. Varnish: golden brown. Superior condition. Large tone.

Price: $600

SEBASTIAN KLOZ, MITTENWALD, 1750

Number 7675. Medium high model. Back: two pieces of curly maple. Top: spruce of medium grain. Varnish: a shaded dark brown. Excellent condition. Beautiful tone.

Price: $600

BETTS, LONDON, 1815

Number 7825. Flat model. Back: one piece of flamed maple. Top: spruce of wide grain. Light brown varnish. Very fine condition. Brilliant tone.

Price: $600

JAMES AND HENRY BANKS, SALISBURY, 17—

Number 7790. Flat model. Back: one piece of maple with sides to match. Top: spruce of medium grain. Varnish: a brownish red. Large tone.

Price: $600

JOSEPH HILL, 1749

Number 7428. This well-known old English maker is rarely seen to better advantage than in this instrument. Medium high model. Back: two pieces of curly maple with sides to match. Top: spruce of fine grain. Varnish: brownish red. Tone conspicuously fine.

Price: $550

OLD TYROLIAN, 1750-60

Number 7938. Well developed model. Back: one piece of plain maple. Top: spruce of medium grain. Varnish is of a brownish color. Mellow tone in great abundance.

Price: $550

MARCHETTI, 1780

Number 7796. Flat model. Back: two pieces of flamed maple with sides to match. Top: spruce of wide grain. Varnish: reddish brown. Large tone.

Price: $550

Old Violins at $275 to $500

The fine Old Violins we have collected in this price range are notably outstanding instruments. Their musical quality and artistic character cannot be estimated from their cost, since, in many instances, it is but the absence of historical background alone that accounts for their not being valued at far higher prices.

Old Tyrolian, about 1770-80

Number 8069. Well developed model. Back: two pieces of curly maple with sides to match. Top: spruce of medium grain. Varnish is of a brownish color. Mellow tone. An ideal violin for solo work.

Price: $500

Old German, 1780-90

Number 8004. Well developed model. Back: one piece of flamed maple with sides to match. Top: spruce of wide grain. Brown varnish. Large, mellow tone. Splendid condition.

Price: $500

J. Panorma, London, 1810

Number 7986. Medium high model. Back: two pieces flamed maple with sides to match. Top: spruce of fine, even grain. Shaded brownish red varnish. Excellent condition. Brilliant tone.

Price: $500

Andreas Ferdinandus Mayr, Salzburg, 1727

Number 6932. High model. Back: one piece of beautiful flamed maple with sides to match. Top: spruce of wide grain. Large, mellow tone.

Price: $500

Franciscus Gobetti
Venice, 1727

From the Lyon & Healy Collection
Number 7513 — Described on page 19

Plate XV

J. B. Vuillaume, Paris
"Le Messie" (Reproduction)

From the Lyon & Healy Collection
Number 7993 — Described on page 19

Plate XVI

OLD ITALIAN, 1750-60

Number 7521. Testore school. Large model. Back: one piece of flamed maple. Top: spruce of wide grain. Brown varnish. Very good condition. Large, mellow tone.

Price: $500

SEBASTIAN KLOZ, MITTENWALD, ABOUT 1750

Number 7607. Back: two pieces of flamed maple. Top: spruce of fine grain. Light brown varnish. Fine condition. Large tone of mellow quality.

Price: $500

LUDIVICUS GUERSAN, PARIS, 1746

Number 7662. Medium high model. Back: two pieces of flamed maple. Top: spruce of wide grain. The varnish has a brownish cast. Brilliant quality of tone.

Price: $500

CAROLUS MERIOTTI, LYONS

Number 7730. Flat model. Back: two pieces of flamed maple with sides to match. Orange brown varnish. Very good condition. Large tone.

Price: $500

OLD ITALIAN, 1770-80

Number 7737. Gagliano type. Flat model. Back: one piece flamed maple with sides to match. Top: spruce of wide grain. Varnish is of a brownish color. Large tone of splendid quality.

Price: $500

F. STORCK, STRASBURG, 1766

Number 7733. Flat model. Back: one piece of curly maple with sides to match. Top: spruce of fine grain. Orange red varnish. Excellent condition. Large tone.

Price: $500

OLD BOHEMIAN, 1760

Number 7740. This violin bears the ticket of J. Eberle. Medium high model. Back: two pieces of maple cut on the slab. Top: spruce of wide grain. Varnish: a brownish cast. Large tone.

Price: $500

M. A. CERIN, VENICE, 1794

Number 7758. Flat model. Back: one piece of rather plain maple with sides to match. Top: spruce of medium grain. Varnish is of a brownish color. Very fine tone.

Price: $500

F. BERETTA, COMO, 1780

Number 7820. Flat model. Back is formed of two pieces of rather plain maple. Top: spruce of wide grain. Golden brown varnish. Very good condition. Large tone.

Price: $500

OLD ITALIAN, ABOUT 1800-10

Number 7771. Ventapane school. Flat model. Back: two pieces rather plain maple. Top: spruce of wide grain. Brown varnish. Splendid condition. Good tone.

Price: $500

OLD FRENCH, 1780-90

Number 7555. This violin bears the ticket of Duiffopruggar. The model is large. Back: one piece of very choice maple, beautifully ornamented; carved Latin inscription on the ribs, which are of the same wood. Top: spruce of medium grain; and on each corner of both the top and back a leaf is very artistically carved. The scroll is in the form of a man's head, and the varnish is a dark orange red. This violin was for many years the property of the well-known American orchestral leader, Neddermayer. We highly recommend it to anyone wishing a satisfactory violin for theatrical purposes. The tone is very large and far carrying.

Price: $500

OLD FRENCH, ABOUT 1760

Number 8106. Well developed model. Back: two pieces of flamed maple with sides to match. Top: spruce of fine grain. Varnish of a brownish color. Large, brilliant tone.

Price: $500

OLD FRENCH, 1780-90

Number 7776. The instrument is built on the lines of Amati's works. Back: two pieces of flamed maple. Top: spruce of fine grain. Varnish: a brownish color. Excellent condition. Large tone.

Price: $500

OLD TYROLIAN, 1760

Number 7927. Well developed model. Top: spruce of fine grain. Back: two pieces of curly maple. Reddish brown varnish. Very large tone, mellow in quality.

Price: $500

J. RIVOLTA, MILANO, 1805

Number 7815. Flat model. Back: one piece of plain maple. Top: spruce of medium grain. Varnish is a reddish brown.

Price: $500

JOHN ULRICH FICHTS, MITTENWALD, 1764

Number 8099. Flat model. Back: two pieces of curly maple with sides to match. Top: spruce of medium grain. Brownish red varnish. Fine condition. Beautiful tone.

Price: $450

RICHARD TOBIN, LONDON

Number 7824. Flat model. Back: two pieces flamed maple. Top: spruce of wide grain. Light brown varnish. Very good condition. Beautiful tone.

Price: $450

EMILE LAURENT, ABOUT 1900-10

Number 7958. A copy of a famous J. B. Guadagnini by this well-known French maker. Flat model. Reddish brown shaded varnish. Back: one piece flamed maple. Top: spruce of wide grain. Excellent condition. Large tone.

Price: $450

A. DE PLANIS SCHOOL, GENOA, 1780

Number 7812. A well developed flat model. Back: one piece of flamed maple with sides to match. Top: spruce of medium grain. Brown varnish. Fine tone.

Price: $450

OLD MITTENWALD, 1730-40

Number 8014. Well developed model. Back: two pieces plain maple with sides to match. Top: spruce of medium grain. Brown varnish. Mellow tone, very full.

Price: $450

N. FERBER, LONDON, 1810

Number 7814. Flat model. Back: two pieces of curly maple with sides to match. Top: spruce of wide grain. Cherry red varnish. Brilliant tone.

Price: $450

OLD ITALIAN, 1720-30

Number 7816. Tecchler school. Medium high model. Back: two pieces of flamed maple with sides to match. Top: spruce of medium grain. Varnish is of a brownish color. Large, well mellowed tone.

Price: $450

E. PANPHILON, LONDON, 1685

Number 7805. Medium high model. Back: two pieces of plain maple with sides to match. Top: spruce of fine grain. Brownish varnish. Very good condition. Large, mellow tone.

Price: $450

OLD ITALIAN, 1750

Number 7801. Testore type. Medium high model. Back: two pieces of curly maple with sides to match. Top: spruce of fine grain. Golden brown varnish. Very good condition. Excellent tone.

Price: $450

BENOIST FLEURY, PARIS, 1758

Number 6967. Broad flat model. Back: two pieces of plain maple. Top: spruce of wide grain. Orange yellow varnish. Tone excellent.

Price: $450

A. CHAPPUY, MIRECOURT, 1775

Number 7658. Flat model. Back: two pieces of flamed maple. Top: spruce of straight, even grain. Orange yellow varnish. Large, brilliant tone. A-1 condition.

Price: $450

G. VOGLER, WIRCEBURGI, 1750

Number 7485. Medium high model. Back: two pieces of flamed maple with sides to match. Top: spruce of medium grain. Varnish is a reddish brown. Well mellowed tone of fine volume. Condition excellent.

Price: $450

OLD ENGLISH, ABOUT 1700

Number 7194. Maggini type. Back: two pieces plain maple. Top: spruce of straight even grain. Orange yellow varnish. Mellow tone. Splendid condition.

Price: $450

OLD ENGLISH, ABOUT 1760

Number 6266. Medium high model. Back: two pieces curly maple. Top: spruce of fine grain. Varnish of a reddish brown. This violin is an outstandingly fine example of old English workmanship. The wood selection is very handsome. Large tone of mellow quality. Fine state of preservation.

Price: $400

OLD FRENCH, ABOUT 1780

Number 7679. Chappuy school. Medium high model. Back: two pieces handsome maple with sides to match. Top: spruce of fine grain. Orange brown varnish. Excellent condition. Brilliant tone.

Price: $400

J. G. THIR, VIENNA, 1785

Number 8128. Well developed model. Back: one piece of flamed maple with sides to match. Top: spruce of fine grain. Brown varnish. Excellent condition. Beautiful tone.

Price: $400

PETRUS ANTONIUS CATI, 1763

Number 8149. Small model. Back: two pieces of flamed maple. Top: spruce of medium grain. The varnish is a beautiful reddish brown. An ideal Italian violin for a player with a small hand. The tone is very fine.

Price: $400

D. NICOLAS, PARIS, 1800

Number 8041. Stradivarius type. Back: two pieces of curly maple with sides to match. Top: spruce of medium grain. Varnish of a brownish shade. Brilliant, large tone.

Price: $400

JOHANN PAUL SCHORN, INNSBRUCK, 17—

Number 6778. The model is broad and flat. Back: two pieces of plain maple with sides to match. Top: spruce of fine grain. Brown varnish. Splendid condition. Large tone.

Price: $400

GAVINIES, PARIS, 1770

Number 6829. A violin of broad model. Back: two pieces of beautiful maple. Top: spruce of even grain; has been very carefully repaired. Light brown varnish. Fine, large tone.

Price: $400

ANTONIUS AMBROSIO, NAPLES, 1830

Number 7600. Stradivarius model. Back: one piece of curly maple with sides to match. Top: spruce of fine, straight grain. Reddish brown varnish. Excellent condition. Fine tone.

Price: $400

N. CHAPPUY, PARIS, 1760

Number 7759. Flat model. Back: two pieces of curly maple with sides to match. Top: spruce of medium grain. Splendid condition. Large, brilliant tone.

Price: $400

OLD ITALIAN, 1800-10

Number 7800. Guadagnini type. Flat model. Back: two pieces of plain maple. Top: spruce of wide grain. Golden brown varnish. Excellent condition and tone.

Price: $400

A. VINACCIA, NAPLES, 1793

Number 7810. Medium high model. Back: two pieces of rather plain maple. Top: spruce of wide grain. Excellent state of preservation. Large tone of soft quality.

Price: $400

Joseph Guarnerius Filius Andreas, Cremona, 1710

From the Lyon & Healy Collection
Number 8007 — Described on page 20

JACOBUS STAINER, ABSAM, 1668

From the Lyon & Healy Collection
Number 8006 — Described on page 21

H. HILL, LONDON, 1800

Number 7821. Back: two pieces of rather plain maple. Top: spruce of wide grain. Orange red varnish. Excellent condition. Specially fine tone.

Price: $400

BARTHOLOMEI, VENICE, 17—

Number 7828. Back: two pieces of curly maple. Top: spruce of medium grain. Varnish: brownish red. The scroll is not the original, though very finely cut. A splendid old Italian violin at a notably low figure. Tone: very rich.

Price: $400

JOSEPH NICOLAS, MIRECOURT, 1824

Number 7861. Flat model. Back: one piece of flamed maple. Top: spruce of wide grain. Varnish of a brownish color. Brilliant tone.

Price: $400

OLD GERMAN, ABOUT 1760

Number 7418. Stradivarius type. Back: two pieces of flamed maple. Top: spruce of wide grain. The varnish is of a brownish color. Large, mellow quality of tone. Fine condition.

Price: $375

OLD ITALIAN, 1680

Number 7860. Flat model. Back: one piece of rather plain maple. Top: spruce of wide grain. Brown varnish. Very good condition and tone.

Price: $375

NICOLAS CHAPPUY, PARIS

Number 8021. Flat model. Back: two pieces of flamed maple with sides to match. Top is spruce of medium grain. The varnish is brownish. Splendid condition and brilliancy of tone.

Price: $375

OLD FRENCH, 1780-90

Number 7596. Medium high model. Back: two pieces of flamed maple. Top: spruce of medium grain. Varnish: a light brownish color. Fine condition. Brilliant tone.

Price: $350

OLD MITTENWALD, ABOUT 1760

Number 7645. Well developed model. Back: two pieces of slightly flamed maple. Top: spruce of fine grain. Varnish: a brownish color. Large tone. Mellow quality. Condition: good.

Price: $350

OLD MIRECOURT, 1800-10

Number 7708. Flat model. Back: one piece of curly maple. Top: spruce of medium grain. Varnish: a brownish color. Fine condition. Brilliant tone.

Price: $350

OLD FRENCH, ABOUT 1780-90

Number 7397. Copy of Maggini. Flat model. Back: one piece of flamed maple with sides to match. Top: spruce of medium grain. Varnish: a reddish brown. Excellent condition. Brilliant tone with big volume.

Price: $350

FORSTER, LONDON, 1790

Number 7802. Medium high model. Back: one piece flamed maple with sides to match. Top: spruce of fine grain. Brownish red varnish. Very fine condition. Brilliant tone.

Price: $350

N. HORNSTAINER, MITTENWALD, 1780

Number 7811. Medium high model. Back: two pieces of handsome maple with sides to match. Top: spruce of fine grain. Brownish red varnish. Very fine condition. Lovely quality of tone.

Price: $350

OLD ITALIAN, ABOUT 1740

Number 7817. Medium high model. Back: two pieces of curly maple with sides to match. Top: spruce of wide grain. Varnish: brownish red. Mellow tone. Condition: very good.

Price: $350

D. NICOLAS, MIRECOURT, 1800

Number 7827. Large Stradivarius pattern. Back: one piece beautiful maple with sides to match. Top: spruce of fine grain. Varnish: of a reddish color. Excellent condition. Large, brilliant tone.

Price: $350

RICHARD TOBIN, LONDON, 1823

Number 7977. Flat model. Back: two pieces flamed maple with sides to match. Top: spruce of medium grain. Reddish brown varnish. Fine, large tone.

Price: $350

AUGUSTIN CLAUDOUT, 1780-90

Number 7863. An excellent example of this French maker's work. Model is flat. Back: one piece of flamed maple with sides to match. Top: spruce of wide grain. Tone has largeness and brilliancy. Splendid condition.

Price: $350

LEONHARD MOUSSIELL, NURNBERG, 1717

Number 7785. Well developed model. Back: one piece curly maple. Top: spruce of medium grain. Orange red varnish. Excellent condition. Splendid tone.

Price: $350

D. NICOLAS, PARIS

Number 7779. Flat model. Back: one piece handsome maple with sides to match. Brownish orange varnish. Large, brilliant tone.

Price: $350

JEAN LOUVET, PARIS, 1780

Number 7998. Flat model. Back: two pieces plain maple. Top: spruce of wide grain. Brown varnish. Fine condition. Large, brilliant tone.

Price: $350

D. NICOLAS, MIRECOURT, 1790-1800

Number 8147. Flat model. Back: one piece of curly maple with sides to match. Top: spruce of even grain. The varnish is reddish. Fine condition. Large, powerful tone.

Price: $350

OLD FRENCH, ABOUT 1800

Number 7963. Flat model. Back: two pieces slightly flamed maple. Top: spruce of medium grain. Varnish of a reddish color with shading. Excellent condition. Large, brilliant tone.

Price: $300

OLD ITALIAN, ABOUT 1760

Number 7809. Roman school. Back: two pieces of plain maple. Top: spruce of medium grain. Orange brown varnish. Very good condition. Sweet tone.

Price: $300

OLD GERMAN, 1780

Number 8154. Back: two pieces of curly maple. Top: spruce of medium grain. Dark brown varnish. Very good condition. Exceedingly fine tone.

Price: $300

OLD FRENCH, ABOUT 1800-10

Number 8156. Well developed model. Back: one piece of flamed maple. Top: spruce of fine grain. Light brown varnish. Very good condition. Brilliant tone.

Price: $300

OLD GERMAN, ABOUT 1810

Number 8152. Well developed model. Back: two pieces of flamed maple. Top: spruce of medium grain. Light brown varnish. Splendid condition. Beautiful tone.

Price: $300

PHILLIP JACOB FISCHER, MEIGBURG, 1785

Number 8161. Well developed model. Back: two pieces of flamed maple. Top: spruce of medium grain. Dark brown varnish. Excellent condition. Beautiful tone.

Price: $300

GRAND GIRARD, 1810.

Number 8044. Medium high model. Back: one piece of plain maple. Top: spruce of medium grain. Medium brown varnish. Brilliant tone. Splendid condition.

Price: $275

OLD GERMAN, 1780-90

Number 7966. Well developed model. Back: two pieces flamed maple with sides to match. Top: spruce of medium grain. Brown varnish. Very soft tone.

Price: $275

OLD GERMAN, 1790

Number 7851. Back: one piece of flamed maple. Top: spruce of medium grain. Brown varnish. Very good condition. Mellow tone.

Price: $275

OLD ITALIAN, 1790

Number 7823. Medium high model. Back: one piece of plain maple. Top: spruce of medium grain. Reddish brown varnish. Good condition. Soft tone.

Price: $275

OLD ENGLISH, ABOUT 1750-60

Number 7623. Flat model. Back: one piece of flamed maple with sides to match. Top: spruce of fine grain. The varnish is a brownish color. Large tone.

Price: $275

OLD AUSTRIAN, ABOUT 1780

Number 7367. Flat model. Back: two pieces flamed maple. Top: spruce of fine grain. Brown varnish. Good condition and tone.

Price: $275

Old Violins at $250 and Less

In all the years Lyon & Healy has sought Old Violins at the more moderate prices, our vaults have never held so many instruments of this description, so pronounced in merit. These violins average well over one hundred years in age, are thoroughly played in and will prove a source of true pride to the aspiring student.

Johann G. Liebch, Breslau, 1791

Number 7906. Amati type. Back: two pieces of plain maple. Top: spruce of medium grain. Varnish of a brownish color. Good condition. Full, sweet tone.

Price: $250

Louis Moitessier, Paris, 1806

Number 7693. Medium high model. Back: one piece of curly maple. Top: spruce of wide grain. Varnish: brown. Excellent condition. Bright tone.

Price: $250

Breton, about 1830

Number 7972. Stradivarius model. Back: two pieces of maple with sides to match. Top: spruce of medium fine grain. Excellent condition. Brilliant tone.

Price: $250

Old Italian, about 1760

Number 6438. Orange brown varnish. Back: two pieces of plain maple. Good condition and tone.

Price: $250

Nicolas Lupot, Paris, 1797

From the Lyon & Healy Collection
Number 7351 — Described on page 21

Jean Baptiste Vuillaume, Paris

From the Lyon & Healy Collection

Number 7745 — Described on page 23

Plate XX

OLD GERMAN, ABOUT 1780

Number 7415. Flat model. Back: two pieces of flamed maple. Top: spruce of fine grain. Brown varnish. Excellent condition. Very satisfying tone.

Price: $250

OLD VIENNESE, ABOUT 1840

Number 8029. Flat model. Back: two pieces of flamed maple with sides to match. Top: spruce of fine grain. Varnish: a brownish color. Good condition and tone.

Price: $250

OLD TYROLIAN, ABOUT 1830-40

Number 8030. This violin bears the ticket of the master, Jacobus Stainer. Back: one piece of curly maple with sides to match. Top: spruce of fine grain. Varnish: brownish. Excellent condition and well mellowed tone.

Price: $250

OLD FRENCH, ABOUT 1780-90

Number 6151. Well developed model. Back: one piece flamed maple with sides to match. Top: spruce of medium grain. Dark brown varnish. Very full tone.

Price: $250

OLD MITTENWALD, ABOUT 1760

Number 6574. A well developed model. Back: one piece of curly maple with sides to match. Top: spruce of fine grain. Reddish brown varnish. Good condition. Mellow tone.

Price: $250

OLD SAXON, ABOUT 1780

Number 7278. Large model. Top: spruce of fine grain. Back: one piece of plain maple. Fine condition. Brown varnish. Exceptional tone.

Price: $250

JOSEPH ANTONIO LASKA, PRAGUE, 1792

Number 8057. Flat model. Back: two pieces of plain maple. Top: spruce of fine grain. Varnish: a brownish color. Splendid condition and tone.

Price: $250

ANTON ZWERGER GASSAU, SALZBURG, 1810-20

Number 8067. Medium model. Back: two pieces of flamed maple. Top: spruce of wide grain. Excellent condition. Good tone.

Price: $250

MATHEW FURBER, LONDON, 1801

Number 8036. Flat model. Back: two pieces of curly maple with sides to match. Top: spruce of medium grain. Varnish: a dark orange yellow. Splendid condition. Large, brilliant tone.

Price: $250

OLD BOHEMIAN, 1840-50

Number 8136. Medium high model. Back: one piece of curly maple with sides to match. Top: spruce of medium grain. Dark brown varnish. Good condition. Splendid tone.

Price: $250

OLD MITTENWALD, ABOUT 1700-10

Number 8155. Medium high model. Back: two pieces of flamed maple. Top: spruce of medium grain. Dark brown varnish. Excellent condition. Lovely tone.

Price: $225

OLD MITTENWALD, 1800-10

Number 8082. Flat model. Back: one piece of flamed maple with sides to match. Top: spruce of medium grain. Reddish varnish. Good condition. Splendid tone.

Price: $225

OLD TYROLIAN, 1760

Number 8015. Medium high model. Back: two pieces flamed maple with sides to match. Top: spruce of medium grain. Brown varnish. Fine tone and condition.

Price: $225

OLD TYROLIAN, ABOUT 1750-60

Number 8072. Medium high model. Back: two pieces of plain maple with sides to match. Top: spruce of fine grain. Brownish red varnish, retouched. Excellent condition. Splendid tone.

Price: $225

JOSEPH FERDINAND LIEDOLF, VIENNA, 1727

Number 8037. Well developed model. Back: two pieces of flamed maple with sides to match. Top: spruce of medium grain. Varnish: brownish color. Good tone and condition.

Price: $225

OLD GERMAN, 1750-60

Number 8054. Medium high model. Back: one piece of handsome maple with sides to match. Top: spruce of even grain. Brown varnish. Good condition and tone.

Price: $225

JOHANN ULRICH FICHTL, MITTENWALD, 1767

Number 7584. Well developed model. Back: one piece of plain maple. Top: spruce of medium grain. Reddish brown varnish. Large tone. Condition: splendid.

Price: $225

OLD GERMAN, 1800

Number 7891. Flat model. Back: one piece curly maple with sides to match. Top: spruce of fine grain. Varnish: brown. Very pleasing tone.

Price: $225

GUCHMAN, KLINGENTHAL, 1803

Number 8100. Flat model. Back: one piece of plain maple with sides to match. Top: spruce of medium grain. Brown varnish. Good condition. Excellent tone.

Price: $200

OLD SAXON, ABOUT 1800

Number 8085. Stradivarius model. Back: two pieces flamed maple. Top: spruce of medium grain. Dark brown varnish. Good condition. Excellent tone.

Price: $200

MICHAEL BOLLER, MITTENWALD, 1803

Number 8071. Medium high model. Back: one piece of curly maple. Top: spruce of medium grain. Dark brown varnish. Splendid condition and splendid tone.

Price: $200

OLD GERMAN, 1780-90

Number 7409. Medium high model. Back: two pieces of curly maple. Top: spruce of fine grain. Reddish brown varnish. Good condition. Soft tone.

Price: $200

BRETON, MIRECOURT, ABOUT 1820

Number 7990. Flat model. Back: one piece flamed maple. Top: spruce of medium grain. Orange varnish. Excellent condition. Brilliant tone.

Price: $200

OLD GERMAN, 1780

Number 7270. Flat model. Back: one piece slightly curly maple. Top: spruce of medium grain. Reddish brown varnish. Good condition. Soft tone.

Price: $200

OLD MITTENWALD, 1750-60

Number 7589. Amati model. Back: two pieces of flamed maple. Top: spruce of fine grain. Brown varnish. Fine condition. Very satisfying tone.

Price: $200

SIEDEL, 1820

Number 7744. Flat model. Back: two pieces of flamed maple with sides to match. Top: spruce of medium grain. Varnish is of a brownish red color. The instrument is in fine condition. Large tone.

Price: $200

OLD MITTENWALD, ABOUT 1800

Number 7830. Medium high model. Back: two pieces of maple with sides to match. Top: spruce of fine grain. Brown varnish. Excellent condition. Very good tone.

Price: $200

OLD GERMAN, 1750-60

Number 7911. Flat model. Back: two pieces flamed maple. Top: spruce of medium grain. Brown varnish. Splendid condition. Very good tone.

Price: $200

OLD GERMAN, ABOUT 1820

Number 8153. Medium high model. Back: one piece of flamed maple. Top: spruce of fine grain. Dark brown varnish. Excellent condition. Fine tone.

Price: $200

CARL KIENDL, WIEN, 1905

Number 7588. Flat model. Back: two pieces of plain maple. Top: spruce of medium grain. Brownish red varnish. Fine condition. Superior tone.

Price: $200

DAVID CHRISTIAN HOPF

Number 8109. Flat model. Back: one piece of slightly flamed maple with sides to match. Brownish varnish. Good condition. Fine, full tone.

Price: $200

OLD GERMAN, 1780-90

Number 8005. Medium high model. Back: two piece flamed maple. Brown varnish. Large tone. Splendid condition.

Price: $200

OLD GERMAN, 1750-60

Number 7563. Medium high model. Back: one piece of curly maple. Top: spruce of wide grain. Brown varnish. Pleasing tone.

Price: $200

OLD GERMAN, ABOUT 1800

Number 7912. Flat model. Back: one piece plain maple. Top: spruce of medium grain. Brown varnish. Good condition. Large tone.

Price: $200

OLD FRENCH, ABOUT 1810

Number 6416. Flat model. Back: one piece curly maple. Top: spruce of medium grain. Reddish varnish. Good condition. Fine tone.

Price: $175

OLD GERMAN, 1790

Number 7501. Flat model. Back: one piece of plain maple. Top: spruce of wide grain. Light brown varnish. Good condition and tone.

Price: $175

JOSEPH BENEDICT GEDLER, GERMAN, 18—

Number 7148. Medium high model. Back: one piece plain maple. Top: spruce of medium grain. Brown varnish. Fine condition. Good tone.

Price: $175

OLD GERMAN, ABOUT 1780

Number 7788. This violin is built upon Amati lines and the varnish is a brownish color. Very good condition. Sweet tone.

Price: $175

OLD GERMAN, ABOUT 1810-20

Number 8055. Flat model. Back: one piece of curly maple with sides to match. Top: spruce of medium grain. Varnished brown. Fine condition. Good tone.

Price: $150

JOHAN GOTTLOB FICKER, 1793

Number 8038. Medium high model. Back: one piece curly maple. Top: spruce of fine grain. Reddish brown varnish. Fine condition and tone.

Price: $150

OLD GERMAN, 1820

Number 7901. Model of medium height. Back: one piece of curly maple. Top: spruce of fine grain. Brown varnish. Good condition. Large tone of mellow quality.

Price: $150

OLD MITTENWALD, 1820

Number 8113. Flat model. Back: one piece of flamed maple. Top: spruce of medium grain. Dark red varnish. Excellent condition and good tone.

Price: $150

OLD GERMAN, 1800

Number 8157. Medium high model. Back: one piece of plain maple. Top: spruce of medium grain. Dark brown varnish. Good condition. Lovely tone.

Price: $150

OLD GERMAN, ABOUT 1790-1800

Number 7989. Hopf type. Back: one piece of flamed maple. Top: spruce of medium grain. Varnish is a dark brown. Fine condition and tone.

Price: $150

SIMON VOIGHT, NEUKIRCHEN, 1765

Number 8013. Medium high model. Back: one piece plain maple with sides to match. Top: spruce of fine grain. Reddish brown varnish. Excellent condition.

Price: $150

OLD GERMAN, ABOUT 1780

Number 7992. Stradivarius type. Back: one piece of flamed maple. Top: spruce of medium grain. Dark brown varnish. Good condition. Soft tone.

Price: $150

OLD GERMAN, 1820-30

Number 7849. Back: one piece of curly maple. Top: spruce of wide grain. Golden brown varnish. Very good condition. Sweet tone.

Price: $150

OLD MITTENWALD, 1865

Number 7692. Flat model. Back: one piece of flamed maple. Top: spruce of medium grain. Brown varnish. Good condition and tone.

Price: $150

OLD GERMAN, ABOUT 1820

Number 8016. Medium high model. Back: one piece curly maple. Top: spruce of medium grain. Reddish brown varnish. Good condition. Soft tone.

Price: $150

OLD GERMAN, 1790-1800

Number 8018. Medium high model. Back: two pieces flamed maple. Top: spruce of wide grain. Brown varnish. Excellent condition. Fine tone.

Price: $150

OLD GERMAN, ABOUT 1790-1800

Number 8108. Medium high model. Back: two pieces of plain maple. Brownish varnish. Good condition. Soft tone.

Price: $135

OLD GERMAN, 1840-50

Number 8121. Flat model. Back: one piece of curly maple. Top: spruce of medium grain. Reddish brown varnish. Good condition. Soft tone.

Price: $125

J. C. SHOENFELDER, NEUKIRCHEN, ABOUT 1800-10

Number 8129. Flat model. Back: one piece of flamed maple with sides to match. Top: spruce of medium grain. Brown varnish. Excellent condition. Good tone.

Price: $125

OLD GERMAN, 1840-50

Number 8133. Medium high model. Back: one piece of flamed maple. Top: spruce of fine grain. Brown varnish. Good condition. Soft tone.

Price: $125

OLD GERMAN

Number 8120. Flat model. Back: two pieces of flamed maple. Top: spruce of medium grain. Reddish brown varnish. Excellent condition and tone.

Price: $125

OLD GERMAN, 1850-60

Number 8141. Medium high model. Back: one piece of curly maple. Top: spruce of medium grain. The varnish is dark brown. Good condition and tone.

Price: $125

OLD GERMAN, ABOUT 1810-20

Number 8159. High model. Back: two pieces flamed maple. Top: spruce of medium grain. Brownish varnish. Good condition and tone.

Price: $125

OLD GERMAN, ABOUT 1730

Number 8112. Small model. Back: one piece of plain maple. Top: spruce of medium grain. Brown varnish. Good condition and tone.

Price: $125

OLD GERMAN, 1840

Number 8118. Back: one piece of flamed maple. Top: spruce of medium grain. Dark red varnish. Splendid condition. Soft tone.

Price: $125

OLD GERMAN, 1840-50

Number 8148. Hopf model. Back: two pieces of flamed maple. Top: spruce of fine grain. Good condition and tone.

Price: $125

OLD GERMAN, ABOUT 1780-90

Number 8075. Back: one piece of flamed maple. Top: spruce of medium grain. Reddish brown varnish. Splendid condition. Good tone.

Price: $125

OLD GERMAN, ABOUT 1840-50

Number 8102. Flat model. Back: two pieces of curly maple. Top: spruce of medium grain. Brown varnish. Good tone.

Price: $125

OLD GERMAN, 1790

Number 8141. Medium high model. Back: one piece flamed maple with sides to match. Top: spruce of wide grain. Splendid condition and tone.

Price: $125

BENJAMIN PATOKA, 1885

Number 8103. Joseph Guarnerius model. Back: two pieces of flamed maple. Top: spruce of medium grain. Yellow brown varnish. Fine condition. Splendid tone.

Price: $125

SALZARD, MIRECOURT, 1830-40

Number 8110. Stradivarius model. Back is fashioned of one piece of plain maple. Top: spruce of rather wide grain. Reddish brown varnish. Good condition and tone.

Price: $125

OLD GERMAN, 1830-40

Number 7917. Flat model. Back: two pieces of flamed maple with sides to match. Top: spruce of medium grain. Orange brown varnish. Excellent condition. Splendid tone.

Price: $125

OLD VIENNESE, 1780-90

Number 8042. Flat model. Back: two pieces of flamed maple. Top: spruce of wide grain. Varnish: a brownish color. Excellent condition and good tone.

Price: $125

OLD GERMAN, 1800-10

Number 8066. Back: two pieces of curly maple. Top: spruce of fine grain. Good condition. Nice tone.

Price: $125

OLD GERMAN, 1830-40

Number 7913. Flat model. Back: two pieces of curly maple. Top: spruce of wide grain. Light brown varnish. Good condition and tone.

Price: $125

OLD GERMAN, 1810-20

Number 7784. Light brown varnish. Excellent condition. Good tone.

Price: $125

OLD GERMAN, ABOUT 1820-30

Number 7887. Flat model. Back: one piece of plain maple. Top: spruce of medium grain. Brown varnish. Good condition. Mellow tone.

Price: $125

GERMAN WORK, 1820

Number 7869. Back: two pieces curly maple. Top: spruce of medium grain. Brown varnish. Excellent condition. Nice tone.

Price: $125

OLD GERMAN, 1820-30

Number 7852. Flat model. Back: two pieces of flamed maple. Top: spruce of wide grain. Brown varnish. Very good condition. Large tone.

Price: $125

HOPF, 1810

Number 7878. Flat model. Back: one piece of curly maple with sides to match. Top: spruce of medium grain. Brown varnish. Fine condition. Soft tone.

Price: $125

GERMAN, 1800-10

Number 7870. Medium high model. Back: one piece of plain maple. Top: spruce of wide grain. Brown varnish. Splendid condition. Good tone.

Price: $125

OLD GERMAN, 1800

Number 7867. Medium high model. Back: one piece flamed maple. Top: spruce of fine grain. Brown varnish. Excellent condition. Very pleasing tone.

Price: $125

OLD GERMAN, ABOUT 1810-20

Number 7842. Medium high model. Back: one piece of flamed maple. Top: spruce of wide grain. Brown varnish. Very good condition and excellent tone.

Price: $125

OLD GERMAN, 1850-60

Number 7847. Flat model. Back: one piece of curly maple. Top: spruce of wide grain. Reddish brown varnish. Excellent condition. Very nice tone.

Price: $125

OLD GERMAN, 1800-10

Number 7850. Flat model. Back: one piece flamed maple. Top: spruce of medium grain. Brown varnish. Good condition.

Price: $125

OLD GERMAN, 1820

Number 7710. Flat model. Back: one piece of flamed maple. Top: spruce of medium grain. Brown varnish. Good condition and tone.

Price: $125

OLD GERMAN, 1820

Number 7671. Flat model. Back: one piece of flamed maple. Top: spruce of straight even grain. Brown varnish. Very nice tone.

Price: $125

OLD GERMAN, ABOUT 1840-50

Number 7635. Flat model. Back: two pieces of flamed maple. Top: spruce of medium grain. Brown varnish. Excellent condition. Satisfying tone.

Price: $125

OLD GERMAN, 1800

Number 7893. Flat model. Back: one piece curly maple. Top: spruce of fine grain. Brown varnish. Good condition. Sweet tone.

Price: $125

OLD GERMAN, 1800

Number 7375. Back: two pieces of flamed maple. Top: spruce of fine grain. Brown varnish. Good condition and nice tone.

Price: $125

OLD MITTENWALD, 1780-90

Number 7608. Medium high model. Back: one piece of flamed maple. Top: spruce of fine grain. Dark brown varnish. Excellent condition. Good tone.

Price: $125

GERMAN, ABOUT 1840

Number 8046. Flat model. Back: one piece of plain maple. Top: spruce of fine grain. Brown varnish. Good condition and tone.

Price: $110

OLD GERMAN, 1810-20

Number 8001. Flat model. Back: two pieces rather plain maple. Top: spruce of wide grain. Brownish red varnish. Good tone and condition.

Price: $110

OLD GERMAN, 1790-1800

Number 7843. Flat model. Back: one piece plain maple. Top: spruce of wide grain. Light brown varnish. Good condition. Pleasing tone.

Price: $110

OLD GERMAN, 1840

Number 8114. Medium high model. Back: one piece of flamed maple, with sides to match. Top: spruce of medium grain. Dark brown varnish. Very good condition. Large tone.

Price: $100

OLD GERMAN, ABOUT 1820

Number 7914. Medium high model. Back: one piece plain maple. Top: spruce of wide grain. Brown varnish. Excellent condition and good tone.

Price: $100

OLD GERMAN, 1840

Number 7902. Stradivarius type. Back: two pieces of curly maple. Top: spruce of fine grain. Brown varnish. Excellent condition. Mellow tone.

Price: $100

OLD GERMAN, 1810

Number 7877. Flat model. Back: one piece plain maple. Top: spruce of fine grain. Brownish varnish. Excellent condition. Superior tone.

Price: $100

OLD GERMAN, 1820-30

Number 7897. Medium high model. Back: one piece plain maple. Top: spruce of medium grain. Brown varnish. Good condition and tone.

Price: $100

AUGUST GLASS, ABOUT 1860

Number 8097. Flat model. Back: two pieces of flamed maple with sides to match. Top: spruce of medium grain. Brown varnish. Fine condition. Sweet tone.

Price: $100

OLD GERMAN, 1800

Number 8124. Flat model. Back: two pieces of curly maple. Top: spruce of medium grain. Brown varnish. Good condition and tone.

Price: $100

OLD GERMAN, 1840-50

Number 8122. Flat model. Back: two pieces of handsome maple. Top: spruce of medium grain. Brown varnish. Good condition and tone.

Price: $100

OLD GERMAN, 1820

Number 7880. Flat model. Back: one piece plain maple. Top: spruce of fine grain. Brownish red varnish. Soft tone.

Price: $100

J. G. VOIGHT, MARKNEUKIRCHEN, 1795

Number 8078. Flat model. Back: one piece of plain maple. Top: spruce of fine grain. Brownish varnish. Fine condition. Soft tone.

Price: $100

HOPF, 1820

Number 7875. Back: two pieces of curly maple. Top: spruce of medium grain. Brown varnish. Good condition. Very nice tone.

Price: $100

OLD GERMAN, 1830-40

Number 7890. Flat model. Back: one piece of curly maple. Top: spruce of fine grain. Brown varnish. Fine condition and pleasing tone.

Price: $100

OLD GERMAN, 1810-20

Number 7915. Flat model. Back: two pieces of flamed maple. Top: medium grain spruce. Varnish: brownish color. Good condition. Mellow tone.

Price: $100

OLD GERMAN, ABOUT 1850-60

Number 7933. Stradivarius model. Back: two pieces flamed maple. Top: spruce of medium grain. Light brown varnish. Good condition. Soft tone.

Price: $100

OLD GERMAN, 1840

Number 7896. Stradivarius model. Back: two pieces of curly maple. Top: spruce of wide grain. Brown varnish. Good condition. Pleasing tone.

Price: $100

OLD GERMAN, 1800-10

Number 7098. Medium high model. Back: two pieces slightly flamed maple. Top: spruce of even grain. Orange brown varnish. Good condition. Splendid tone.

Price: $100

OLD GERMAN, 1790-1800

Number 7848. Medium high model. Back: two pieces of flamed maple. Top: spruce of wide grain. Brown varnish. Good condition. Sweet tone.

Price: $100

OLD GERMAN, 1810-20

Number 7871. Well developed model. Back: two pieces plain maple. Top: spruce of wide grain. Brown varnish. Excellent condition and tone.

Price: $100

OLD GERMAN, 1820

Number 7874. Flat model. Back: one piece plain maple. Top: spruce of wide grain. Brown varnish. Good condition. Large tone.

Price: $100

OLD GERMAN, 1830-40

Number 7641. Flat model. Back: two pieces of plain maple. Top: spruce of wide grain. Light brown varnish. Good condition. Soft tone.

Price: $100

OLD SAXON, ABOUT 1820

Number 7421. Flat model. Back: two pieces of curly maple. Top: spruce of fine grain. Brown varnish. Very good condition. Soft tone.

Price: $100

OLD GERMAN, 1830-40

Number 7632. Flat model. Back: one piece of flamed maple. Top: spruce of medium grain. Brown varnish. Good condition. Soft tone.

Price: $100

OLD GERMAN, 1780

Number 7316. Stradivarius model. Back: two pieces of flamed maple. Top: spruce of medium grain. Brown varnish. Good condition and tone.

Price: $100

OLD GERMAN, 1840-50

Number 7621. Medium high model. Back: two pieces of flamed maple. Top: spruce of medium grain. Reddish brown varnish. Good condition. Mellow tone.

Price: $100

J. L. KRINER, LANDSHUT, 1867

Number 7695. Flat model. Back: one piece of curly maple. Top: spruce of medium grain. The varnish is of a reddish color. Good condition and tone.

Price: $100

OLD GERMAN, 1820-30

Number 7835. Flat model. Back: two pieces of plain maple. Top: spruce of wide grain. Red brown varnish. Good condition. Soft tone.

Price: $100

OLD GERMAN, 1790-1800

Number 7837. Hopf type. Back: one piece of flamed maple. Top: spruce of wide grain. Brown varnish. Excellent condition. Good tone.

Price: $100

OLD GERMAN, 1830-40

Number 7908. Stradivarius model. Back: two pieces curly maple. Top: spruce of medium grain. Brown varnish. Excellent condition. Mellow tone.

Price: $85

OLD GERMAN, 1800

Number 7961. Flat model. Back: two pieces of curly maple. Top: spruce of wide grain. Brownish red varnish. Good condition and tone.

Price: $85

OLD GERMAN, ABOUT 1820-30

Number 8150. Flat model. Back: one piece of curly maple. Top: spruce of medium grain. The scroll is grafted in the form of a dragon's head. Varnish: a reddish brown. Excellent condition. Soft tone.

Price: $85

OLD GERMAN, ABOUT 1800

Number 7299. Stradivarius model. Back: two pieces of flamed maple. Top: spruce of wide grain. Brown varnish. Good condition. Soft tone.

Price: $85

JOSEPH GRIENBERGER, 1836

Number 7093. Model is large and flat. Back: two pieces of flamed maple. Top: spruce of wide grain. Reddish brown varnish. Good condition and tone.

Price: $85

OLD GERMAN, ABOUT 1830

Number 7888. Flat model. Back: one piece flamed maple. Top: spruce of medium grain. Brown varnish. Good condition. Mellow tone.

Price: $85

OLD MITTENWALD, ABOUT 1830

Number 8087. Flat model. Back: one piece of flamed maple. Top: spruce of fine grain. Reddish brown varnish. Good condition and tone.

Price: $85

OLD GERMAN, ABOUT 1780

Number 7153. Medium high model. Back: two pieces plain maple. Top: spruce of fine grain. Brown varnish. Good condition. Soft tone.

Price: $85

OLD GERMAN, 1830

Number 7885. Model is flat. Back: one piece of plain maple. Top: spruce of wide grain. Brown varnish. Good condition. Sweet tone.

Price: $75

GERMAN WORK, 1830

Number 7894. Flat model. Back: one piece of plain maple. Top: spruce of wide grain. Brown varnish. Good condition. Sweet tone.

Price: $75

OLD GERMAN, 1830-40

Number 7868. Stradivarius model. Back: two pieces curly maple. Top: spruce of fine grain. Brown varnish. Good condition. Soft tone.

Price: $75

OLD GERMAN, ABOUT 1820

Number 7909. Medium high model. Back: two pieces flamed maple, sides to match. Top: spruce of medium grain. Brown varnish. Good condition. Sweet tone.

Price: $75

OLD GERMAN, ABOUT 1800

Number 7684. Medium high model. Back: one piece of plain maple. Top: spruce of medium grain. Brown varnish. Good condition. Mellow tone.

Price: $75

OLD GERMAN, 1800-10

Number 7845. Flat model. Back: one piece of flamed maple. Top: spruce of wide grain. Brown varnish. Good condition and pleasing tone.

Price: $75

OLD GERMAN, 1840-50

Number 8135. Medium high model. Back: one piece of plain maple. Top: spruce of fine grain. Brown varnish. Good condition. Soft tone.

Price: $75

OLD GERMAN, 1780

Number 8137. Medium high model. Back: two pieces of flamed maple. Top: spruce of fine grain. Brown varnish. Good condition. Good tone.

Price: $75

OLD GERMAN, 1850-60

Number 7935. Hopf school. Flat model. Back: two pieces flamed maple. Top: spruce of wide grain. Dark brown color. Good condition and tone.

Price: $65

OLD GERMAN, 1840

Number 8034. Flat model. Back: one piece of plain maple. Top: spruce of medium grain. Brownish varnish. Good condition and exceptional tone.

Price: $65

OLD MITTENWALD, 1880

Number 8000. Stradivarius model. Back: one piece rather plain maple. Top: spruce of medium grain. Brown varnish.

Price: $65

GERMAN WORK, 1840-50

Number 6992. Flat model. Brown varnish. Top: wide grain spruce. Back: one piece flamed maple. Good condition. Soft tone.

Price: $65

A QUARTET OF INSTRUMENTS BY J. B. VUILLAUME

This quartet has for a number of years been in the possession of a very well-known artist who is now desirous of disposing of the set, complete. Each instrument is in excellent condition. Further details will be sent immediately upon application, your request incurring no obligation.

Small Violins

Any violin under full size sold by us, can be exchanged at any time after date of purchase, towards a full-size instrument, and the full price will be allowed.

Joannes Gagliano, Naples, 1800. Seven-eighths size

Number 8010. Flat model. Back: one piece curly maple with sides to match. Top: spruce of straight grain. Varnish: golden brown. The tone is of unusual power and sweetness.

Price: $850

Old Italian, about 1840-50. Seven-eighths size

Number 7256. Back: one piece of finely figured curly maple with sides to match. Top: spruce of medium grain. Varnish: golden yellow. Beautiful quality of tone and surprising volume.

Price: $700

Caron, Versailles, 1776. Seven-eighths size

Number 7995. Back: two pieces of rather plain maple. Top: spruce of fine grain. Brown varnish. Excellent condition and tone.

Price: $350

Old French, about 1890. Seven-eighths size

Number 8086. Flat model. Back: one piece of flamed maple with sides to match. Top: spruce of medium grain. Reddish varnish. Excellent condition. Good tone.

Price: $75

OLD MITTENWALD, ABOUT 1840-50. SEVEN-EIGHTHS SIZE

Number 8160. Medium high model. Back: two pieces of flamed maple. Top: spruce of medium grain. Brownish varnish. Excellent tone. Good condition.

Price: $75

OLD GERMAN, 1800-10. SEVEN-EIGHTHS SIZE

Number 7838. Flat model. Back: one piece of plain maple. Top: spruce of fine grain. Brown varnish. Good condition. Sweet tone.

Price: $60

JOSEPH GAGLIANO, NAPLES, 1810. THREE-FOURTHS SIZE

Number 7761. The most beautiful Gagliano of small size ever to grace the Lyon & Healy collection. Model is flat. Back: two pieces of very handsome maple with sides to match. Top: spruce of medium grain. Golden brown varnish.

Price: $1,200

RUEDOLPH HOSZ CHURSTS, MUNICH, 1697. THREE-FOURTHS SIZE

Number 7936. The arching of this little instrument is much like the work of Sebastian Kloz. Back: one piece of very beautiful maple with sides to match. Top: spruce of fine grain. Varnish: a golden brown color.

Price: $250

ENRICO CATENARI, TURIN, 1746. THREE-FOURTHS SIZE

Number 7962. Flat model. Back: one piece of plain maple. Top: spruce of fine grain. Good condition. Excellent tone.

Price: $150

GRANJON, ABOUT 1847. THREE-FOURTHS SIZE

Number 7855. Stradivarius model. Back: one piece of beautiful curly maple with sides to match. Top: spruce of even grain. Orange brown varnish. Excellent condition. Large, brilliant tone.

Price: $150

OLD MITTENWALD, ABOUT 1800. THREE-FOURTHS SIZE

Number 7997. Back: two pieces of flamed maple. Top: spruce of straight grain. Varnish: reddish brown. Excellent condition and superior tone.

Price: $125

OLD GERMAN, 1780-90. THREE-FOURTHS SIZE

Number 7930. A splendid Hopf model. Back: one piece of curly maple. Top: spruce of fine grain. Brownish yellow varnish. Excellent condition. Very good tone.

Price: $125

OLD GERMAN, 1780-90. THREE-FOURTHS SIZE

Number 8144. Medium high model. Back: one piece of curly maple with sides to match. Top: spruce of fine grain. Brownish varnish. Good condition and tone.

Price: $125

OLD GERMAN, 1840-50. THREE-FOURTHS SIZE

Number 8123. Flat model. Back: one piece of flamed maple. Top: spruce of fine grain. Brownish varnish. Good condition. Soft tone.

Price: $125

OLD GERMAN, 1810-20. THREE-FOURTHS SIZE

Number 8127. Flat model. Back: two pieces of flamed maple. Top: spruce of medium grain. Red varnish. Good condition. Soft tone.

Price: $125

OLD GERMAN, 1820-30. THREE-FOURTHS SIZE

Number 8076. Flat model. Back: two pieces of plain maple with sides to match. Top: spruce of medium grain. Reddish brown varnish. Good condition and tone.

Price: $110

OLD FRENCH, ABOUT 1820-30. THREE-FOURTHS SIZE

Number 8084. Stradivarius model. Back: one piece of handsome maple. Top: spruce of medium grain. Orange brown varnish. Good condition and tone.

Price: $100

OLD MITTENWALD, ABOUT 1800-10. THREE-FOURTHS SIZE

Number 8081. Flat model. Back: two pieces of flamed maple. Top: spruce of medium grain. Reddish varnish. Good condition and tone.

Price: $100

ROBERT GLIER, 1890. THREE-FOURTHS SIZE

Number 8077. Flat model. Back: two pieces of plain maple. Top: spruce of wide grain. Reddish brown varnish. Excellent condition. Good tone.

Price: $85

OLD GERMAN, 1830-40. THREE-FOURTHS SIZE

Number 7916. Flat model. Back: two pieces of flamed maple. Top: spruce of medium grain. Orange red varnish. Good condition. Mellow tone.

Price: $75

OLD MITTENWALD, ABOUT 1850-60. THREE-FOURTHS SIZE

Number 7931. Stradivarius model. Back: one piece of curly maple. Top: spruce of wide grain. Brown varnish. Excellent condition. Pleasing tone.

Price: $75

OLD GERMAN, ABOUT 1840. THREE-FOURTHS SIZE

Number 7921. Medium high model. Back: two pieces of flamed maple. Top: spruce of medium grain. Orange red varnish. Good condition and tone.

Price: $75

OLD GERMAN, ABOUT 1820. THREE-FOURTHS SIZE

Number 7920. Well developed model. Back: one piece of plain maple. Top: spruce of wide grain. Brownish varnish. Excellent condition. Good tone.

Price: $75

OLD GERMAN, ABOUT 1800. THREE-FOURTHS SIZE

Number 7465. Medium high model. Back: one piece of flamed maple. Top: spruce of medium grain. Brown varnish. Good condition and tone.

Price: $75

OLD GERMAN, 1800. THREE-FOURTHS SIZE

Number 7792. Splendid model. Dark brown varnish. Good condition. Sweet tone.

Price: $75

OLD GERMAN, 1820. THREE-FOURTHS SIZE

Number 7910. Flat model. Top: spruce of wide grain. Back: one piece of curly maple. Brownish varnish. Good condition. Pleasing tone.

Price: $75

OLD GERMAN, 1800-10. THREE-FOURTHS SIZE

Number 7232. Stradivarius model. Back: one piece flamed maple. Top: spruce of medium grain. Reddish varnish. Excellent condition and pleasing tone.

Price: $75

OLD MITTENWALD, 1800-10. THREE-FOURTHS SIZE

Number 7230. Back: one piece flamed maple. Top: spruce of medium grain. The varnish is of a reddish color. Good condition. Soft tone.

Price: $75

OLD GERMAN, 1810-20. THREE-FOURTHS SIZE

Number 7919. Medium high model. Back: one piece of rather plain maple. Top: spruce of wide grain. Brownish varnish. Excellent condition. Good tone.

Price: $65

OLD GERMAN, ABOUT 1840. THREE-FOURTHS SIZE

Number 7925. Medium high model. Back: two pieces curly maple. Top: spruce of wide grain. Brownish varnish. Good condition and sweet tone.

Price: $60

GASPARO DA SALO, BRESCIA, ABOUT 1550

From the Lyon & Healy Collection
Number 7941 — Described on page 100

Old Italian Viola Case

From the Lyon & Healy Collection

Described on page 100

OLD GERMAN, 1820. THREE-FOURTHS SIZE

Number 7907. Well developed model. Back: one piece of plain maple. Top: spruce of fine grain. Dark brown varnish. Good condition and tone.

Price: $60

HERMAN BREITMANN, DRESDEN, 1896. THREE-FOURTHS SIZE

Number 7320. Stradivarius model. Back: two pieces beautiful maple. Top: spruce of medium grain. Light brown varnish. Excellent condition and tone.

Price: $50

OLD GERMAN, ABOUT 1800. THREE-FOURTHS SIZE

Number 7231. Medium high model. Back: one piece curly maple. Top: spruce of medium grain. Brown varnish. Good condition and nice tone.

Price: $50

OLD GERMAN. THREE-FOURTHS SIZE

Number 7918. Flat model. Back: one piece plain maple. Top: medium grain spruce. Light brownish varnish. Good condition, sweet tone.

Price: $50

OLD GERMAN, 1800. THREE-FOURTHS SIZE

Number 7506. Medium high model. Back: one piece plain maple. Top: spruce of wide grain. Yellow varnish. Good condition and tone.

Price: $50

OLD GERMAN, ABOUT 1820. THREE-FOURTHS SIZE

Number 7924. Medium high model. Back: two pieces of curly maple. Top: spruce of wide grain. Brownish varnish. Sweet tone.

Price: $50

OLD GERMAN, ABOUT 1870. THREE-FOURTHS SIZE

Number 7967. Flat model. Back: two pieces of flamed maple. Top: spruce of fine grain. Orange varnish. Good condition and pleasing tone.

Price: $40

FERDINAND GAGLIANO, NAPLES, 1769. HALF SIZE

Number 7728. A marvelous little violin by this famous master. Back: one piece of curly maple. Top: spruce of wide grain. Varnish: a golden brown. The tone is very sweet, with considerable power.

Price: $350

ÆGIDIUS KLOZ, MITTENWALD, 1760. HALF SIZE

Number 8138. Flat model. Back: two pieces of slightly flamed maple with sides to match. Top: spruce of fine grain. Brown varnish. Excellent condition. An exceptionally fine example. The tone is exceedingly fine and large for so small an instrument.

Price: $200

HENRY JAY, LONDON, 1776. HALF SIZE

Number 8140. Well developed model. Back: one piece of plain maple. Top: spruce of medium grain. Brownish varnish. Good condition. Excellent tone.

Price: $150

OLD FRENCH, 1800-10. HALF SIZE

Number 6988. Flat model. Back: one piece flamed maple. Top: fine grain spruce. Brown varnish. Good condition. Brilliant tone.

Price: $125

OLD MITTENWALD, 1830-40. HALF SIZE

Number 7531. Flat model. Back: one piece flamed maple with sides to match. Top: spruce of fine grain. Good condition. Soft tone.

Price: $85

OLD GERMAN, 1800-10. HALF SIZE

Number 7220. Back: one piece flamed maple. Top: spruce of wide grain. Light brown varnish. Fine condition. Soft tone.

Price: $75

OLD MITTENWALD, 1830-40. HALF SIZE

Number 7227. Back: two pieces curly maple. Top: spruce of wide grain. Orange yellow varnish. Fine condition. Good tone.

Price: $50

OLD GERMAN, 1840-50. ONE-FOURTH SIZE

Number 8068. Back: two pieces of curly maple with sides to match. Top: spruce of wide grain. Varnish: a brownish color.

Price: $50

OLD MITTENWALD, 1840. THIRTY-SECOND SIZE

Number 7932. Beautiful miniature, built on the lines of Stradivarius. Back: one piece of maple with sides to match. Top: spruce of medium grain. Orange red varnish. Sweet tone.

Price: $75

Rare *Old* Violas

Gasparo da Salo, Brescia, about 1550

Number 7941. One of the most interesting instruments ever secured by Lyon & Healy. It was originally purchased in Italy by our connoisseur, about 1900. At that time it was in its old Italian brass studded case with hand forged lock and handle (Plate XXII). Now it is again in our possession. It is a viola with a tone ideal for quartet work and is not too large in size for the average player. Dark brown varnish. Ornamented back and top. It is in splendid playing order. (Plate XXI)

Price: $2,000

Richard Duke, London, about 1770

Number 8093. Flat model. Back: one piece of beautiful maple with sides to match. Top: spruce of medium grain; brown varnish. Splendid condition. This viola belonged to one of the principal viola players in a prominent symphony orchestra. The tone is very mellow. Ideal for chamber music.

Price: $450

Johann Baptista Gabrielli, Florence, 1770

Number 7221. Flat model. Back: two pieces of rather plain maple. Top: spruce of fine grain. Dark orange varnish. Excellent condition. Beautiful tone.

Price: $450

Old English, 1750-60

Number 7010. Medium high model. Back: two pieces of plain maple. Top: spruce of medium grain. Varnish: light brown. Fine condition. Admirably suited for quartet work.

Price: $400

WILLIAM FORSTER, LONDON, 1790

Number 7689. Stradivarius model. Back: one piece of beautiful maple with sides to match. Top: spruce of even grain. Varnish is a reddish brown color. Excellent condition. Mellow tone. Splendid quartet instrument.

Price: $350

RICHARD DUKE, LONDON, 1800

Number 7798. Flat model. Back: one piece of flamed maple with sides to match. Top: spruce of wide grain. Brown varnish. Excellent condition. Large tone, very mellow.

Price: $250

MATHIAS HORNSTAINER, MITTENWALD, 1789

Number 7403. Amati model. Back: two pieces of curly maple. Top: spruce of fine, even grain. The varnish is of a reddish color. The instrument is in a good state of preservation and possesses a very soft tone.

Price: $200

OLD FRENCH, ABOUT 1810

Number 7215. Flat model. Back: two pieces of curly maple. Top: spruce of wide grain. Reddish brown varnish. Fine condition. Large tone.

Price: $200

D. NICOLAS

Number 8089. Flat model. Back: one piece of plain maple with sides to match. Top: spruce of fine grain. Reddish brown varnish. Very soft tone.

Price: $150

OLD GERMAN, ABOUT 1740-50

Number 4370. Medium high model. Back: two pieces plain maple. Top: spruce of straight grain. Fair condition. Soft tone.

Price: $85

OLD GERMAN, ABOUT 1800

Number 6383. Flat model. Back: one piece of plain maple. Top: spruce of wide grain. The varnish is a dark brown. Good tone and fine condition.

Price: $75

OLD GERMAN, ABOUT 1840

Number 5906. Flat model. Back: plain maple. Top: medium grain spruce. Brown varnish. Mellow tone.

Price: $65

A BEAUTIFUL VIOLA D'AMORE

MATHIAS THIER, VIENNA, 1790

Number 7934. Viola d'Amore. This delightful old instrument is the work of Mathias Thier of Vienna and was created in the year 1790. The back is of one piece of maple with sides to match. Top: spruce of wide grain. The scroll is the original and is artistically carved, representing a man's head. We highly recommend this instrument to anyone desiring an exceptionally beautiful Viola d'Amore.

Price: $250

Rare *Old* Violoncellos

Old Cremona Masterpiece, 1731

Number 7426. Here is a superb example of Cremonese workmanship. This famous cello is known the world over as the Giese Strad, because it was for many years the property of Fritz Giese, solo cellist of the Boston Symphony orchestra.

While it bears the ticket of Antonius Stradivarius, in our judgment it is by one of his disciples. However, from a tonal standpoint we doubt whether a finer cello exists today. Fritz Giese used it in all his solo work and also in quartet with Franz Kneisel.

Recently, Mr. William Vanderburg, solo cellist of the Philadelphia orchestra, requested the loan of this instrument for an important appearance with that organization. We quote from his letter:

"It was for me a real treat to play the Lalo Concerto with the Philadelphia Symphony orchestra on the very beautiful cello, formerly the property of Fritz Giese. It is one of the most exquisite instruments I have ever played." That, also, was in substance the verdict of Miss Lillian Rehberg, one of the leading woman cellists of the world, after playing the Saint Saens concerto with the Chicago Civic orchestra.

The back is fashioned of two pieces of curly maple with sides to match. The top is spruce of medium grain. The scroll is finely cut and much remains of the varnish, which is a beautiful red.

The cello is in a good state of preservation, a few cracks having been repaired in a most masterful and artistic manner. A cello for an artist.

Price: $8,500 (Plate XXIII)

Carlo Ferdinando Landolphus, Milano, 1760

Number 7041. Carlo Landolphus was one of the three or four very celebrated Milanese makers. He used good wood, excellent varnish, finished his instruments with care, and they are today classed among the old celebrated Italian instruments. This cello, which is a fine flat model, is built on broad Stradivarius lines. It is in an exceptionally fine state of preservation, has ample wood in both back and top and is covered with a fine quality of lustrous light orange red varnish.

Price: $3,000

ALEXANDER GAGLIANO, NAPLES, ABOUT 1700

Number 8142. A splendid example of old Italian workmanship. The instrument is built upon Stradivarius lines. The back is of two pieces of handsome maple with sides to match and the top is of spruce of medium grain. The instrument is in a splendid state of preservation. It is covered with a golden brown varnish, which has been somewhat retouched. The tone is large and of exquisite quality.

Price: $1,500

WILLIAM FORSTER, LONDON, 1790

Number 7527. Amati model. Back: two pieces of flamed maple with sides to match. Top: spruce of wide grain. The varnish is of a reddish brown. This cello is in a magnificent state of preservation and is one of the choicest English cellos known. The tone is very large and of beautiful quality. A first-class solo instrument.

Price: $1,500

WILLIAM FORSTER, WESTMINSTER, 1807

Number 7952. A marvelous example of the work of this well-known English master. Flat model. Back: two pieces of handsome curly maple with sides to match. Original scroll. Top: spruce of the choicest quality for tone. The instrument is covered with varnish of a lovely brownish red. It is in an excellent state of preservation and is one that we highly recommend for either solo or orchestral work. The tone is large and of beautiful quality.

Price: $1,250

CLAUDE PIERRAY, PARIS, 1720

Number 7697. A very handsome example of this master's work. A well developed model. Back: two pieces of handsome maple with sides to match. Top: spruce of medium wide grain. The instrument is covered with varnish of a reddish brown color. It is in an excellent state

of preservation and possesses a tone of beautiful quality and fine carrying power. It was for several years the solo instrument of one of the principal members of a large eastern symphony orchestra.

Price: $1,000

NICOLAS GAGLIANO, NAPLES, 17—. THREE-FOURTHS SIZE

Number 7775. While cellos of the three-fourths size by this master are quite rare, fortunately, we were able to acquire this instrument for our collection. The model is flat. Back: two pieces of flamed maple with sides to match. Varnish, a golden brown color. The instrument possesses a large tone for so small a cello, and one of very lovely quality.

Price: $1,000

OLD ITALIAN, 1750-60

Number 7774. A splendid example of Italian workmanship of this period. This instrument is built upon Stradivarius lines. Back: one piece of flamed maple of smallish figure. Top: spruce of medium grain. Varnish: a golden brown. The instrument is in a splendid state of preservation and possesses a large tone of exquisite quality.

Price: $900

PIERRE SYLVESTER, LYONS, 1850

Number 8126. A most beautiful example of this well-known maker's work. The model is flat. Back: two pieces of handsome maple with sides to match. Top: spruce of fine grain. The varnish is a lovely red. The instrument is in excellent order and possesses a large tone.

Price: $800

LEOPOLD WIDHALM, NURNBERG, 17—

Number 7264. A very beautiful example of this maker's work. Back: two pieces of beautiful flamed maple with sides to match. Top:

spruce of even grain. The model is medium high. Varnish: reddish. The instrument possesses very abundant tone of mellow quality. An ideal instrument for quartet purposes.

Price: $750

ANTONIUS GILVERTINI, PARMA, 1830

Number 7656. Flat model. Back: two pieces of flamed maple with sides to match. Top: spruce of straight even grain. The varnish is of a brownish color. Excellent condition; large tone of beautiful quality.

Price: $700

OLD ITALIAN, 1750-60

Number 7651. Grancino school. Medium high model. Back: two pieces of plain maple. Top: spruce of wide grain. The varnish is of a golden brown color. Large tone of exquisite quality.

Price: $650

OLD VIENNESE, 1750-60

Number 7037. Flat model. Back comprised of two pieces curly maple with sides to match. Top: spruce of fine grain. Original scroll. Brown varnish. Splendid orchestral instrument. Fine condition.

Price: $600

LYON & HEALY CREMONATONE

Number 8131. This fine cello was made especially for us about twenty years ago, by Laurent of Brussels. Once more it is in our possession for sale. It is built upon Stradivarius lines. The back is fashioned of two pieces of very handsome curly maple with sides to match. The top is of spruce of medium grain. The varnish is a dark orange. The instrument is in an excellent state of preservation and possesses a very large tone of splendid quality.

Price: $500

OLD FRENCH, 1800

Number 7198. Flat model. Back: two pieces of flamed maple with sides to match. Top: spruce of medium grain. The varnish is of a reddish color. Fine state of preservation. Large tone of brilliant quality.

Price: $500

CHATELAIN, PARIS, 1780

Number 7080. Medium high model. Back: two pieces of flamed maple with sides to match. Top: spruce of fine grain. The varnish is of a brownish color. Fine preservation. Large tone of brilliant quality.

Price: $500

LUDOVICUS GUERSAN, PARIS, ABOUT 1760

Number 6594. Small type. Back: two pieces curly maple. Top: spruce of wide grain. Varnish is of an orange yellow color. Large tone.

Price: $500

OLD FRENCH, ABOUT 1780

Number 7659. Small model. Back: two pieces of plain maple with sides to match. Top: spruce of fine grain. The varnish is of a brownish color. The instrument is in a good state of preservation, possesses a large tone of excellent quality and is very desirable for the player with a small hand.

Price: $400

OLD MITTENWALD, ABOUT 1760-70

Number 7376. Back: two pieces of flamed maple with sides to match. Top: spruce of fine grain. The varnish is of a golden orange red color. Excellent condition; beautiful tone.

Price: $400

J. LAFLEUR, PARIS, 1790

Number 6580. Medium high model. Back: two pieces of flamed maple with sides to match. Top: spruce of straight grain. Brown varnish. Fine condition. Good orchestra cello.

Price: $350

OLD GERMAN, ABOUT 1780

Number 7865. Flat model. Back: two pieces flamed maple with sides to match. Top: spruce of medium grain. Brown varnish. Very good condition; splendid tone.

Price: $300

OLD BRESCIAN, ABOUT 1700

Number 7417. Medium high model. Back: one piece maple cut on the slab. Top: spruce of wide grain. The varnish is of a brownish color. Very mellow tone.

Price: $200

OLD ENGLISH, 1810-20. HALF SIZE

Number 7673. Flat model. Back: two pieces of plain maple. Top: spruce of medium grain. Orange brown varnish. Fine tone.

Price: $200

A RARE *Old* DOUBLE BASS

OLD ITALIAN, ABOUT 1730-40

Number 7994. Brescian school. Excellent model in three-fourths size. The back is formed of one piece of flamed maple. Top: spruce of medium grain. This Bass was for many years the property of Professor Simandl, of the Vienna Opera and the Philharmonic Orchestra. The instrument is in very good condition and possesses a splendid quality of tone, ideal for symphony use.

Price: $500

Choose the Bow with Care

THE importance of the bow is not fully realized by most players, for it is safe to say that without the bow as developed by Francois Tourte, and as it is now known, the symphony orchestra as we know it today, would not have been developed.

The late Theodore Thomas, founder of the Chicago Symphony Orchestra and one of the greatest conductors this country has known, wrote October 19, 1903, in a letter to us about the Hawley Collection, as follows: "It was, in particular, Stradivarius who created a tone which appealed to musicians, and Francois Tourte who invented a bow which made the *modern orchestra with all its shading and nuances—and a Beethoven—possible.* Without these instruments, and the Tourte bow invented over a century later, the music of today *would have been developed on altogether different lines.*"

The violin bow, as it is known today, did not begin to assume its present form until about the beginning of the 18th century. The bow as used by early violinists, Corelli, for example (1653-1713), was a clumsy affair, something like the modern double-bass bow. A few years later, during Tartini's time (1692-1770), it had developed to the extent of being made lighter and the first attempt had been made to give the stick a variety of tension by means of a screw.

It remained for Francois Tourte, however, to do for the violin bow what Stradivarius and Joseph Guarnerius did for the violin, and even more. He found the bow as Gasparo da Salo and Maggini found the violin, in an undeveloped state, and by years of careful experiment finally brought it to its present perfect shape. No

more intimate relationship ever existed than that of violin and bow, for it may truly be said, that the bow is the magic wand with which is drawn forth the beauty of the instrument.

Francois Tourte was born in the year 1747, in Paris, and died in 1836. He worked at his bench, as did Stradivarius, almost to the last of his long and useful life. Aided by Viotti, who was also a student of violins and bows, as well as one of the greatest of violinists, and other prominent violinists of his time, Tourte developed a system of bow making which has never been equalled. The bow, as he found it, was a short arched affair which had been handed down from the time of the rebec, viol, and other mediæval instruments, lengthened it to its present proportion, invented the frog and screw. Marvelous to relate, he also invented a method of construction which has remained a secret ever since, for a Tourte bow draws a larger and more flexible tone than is possible with a bow of any other make.

Paris became the world center of violin bow making, a distinction which it retained up to a comparatively recent time. The bows of Francois Tourte have always commanded comparatively high prices, and in recent years, owing to their great scarcity, have rapidly risen in value until now it is not uncommon to pay upwards from $1,000 for fine specimens.

The keenest competition was created in Paris by reason of a great number of makers who followed Tourte. All of them copied him with the endeavor to find his secret. But notwithstanding the efforts of bow makers in England, Germany, Holland, and other countries, Tourte remains supreme even today, for no one has ever been able to match his skill. A Tourte bow draws from a good violin a larger and richer tone than does any other, and it is this fact, together with ease of playing, that made Tourte's reputation what it is.

Violin Bows by Francois Tourte

Francois Tourte, Paris

Number 826. A Tourte masterpiece. The stick is round and of a dark chocolate color. Tortoise shell frog, gold mounted. Gold tip.

Price: $1,200

Francois Tourte, Paris

Number 737. Magnificent example of Tourte's artistry. Formerly the property of the great Maestro, Lambert Massart, and presented to him by the Society Gentry of Liege, Belgium, in the year 1829. Octagonal stick, light chocolate color. Original frog, silver mounted.

Price: $1,200

Francois Tourte, Paris

Number 765. Round stick, light chocolate. Ebony frog, silver mounted. Splendid condition.

Price: $800

Francois Tourte, Paris

Number 764. Round stick, light chocolate color. Ebony frog, silver mounted. A fine example.

Price: $800

Francois Tourte, Paris

Number 784. Octagonal stick, chocolate color. Frog reconstructed and is gold mounted.

Price: $500

Francois Tourte, Paris

Number 760. Round stick, dark chocolate color. Frog is original, but reconstructed. Small crack in stick carefully repaired.

Price: $400

A fine bow by Tourte, from the Partello Collection, is described on page 12.

Violin Bows by Other Noted Makers

Vuillaume, Paris

Number 833. The stick is round and of dark chocolate color. The frog is of ebony, gold mounted, with a picture of the master within the frog. A bow for an artist.

Price: $400

Kittel

Number 821. The stick is round and of a light chocolate color. Ebony frog. Silver mounted. Exceptionally fine playing bow. *Price:* $350

Dominic Pecatte, Paris

Number 803. Round stick, chocolate color. Ebony frog, gold mounted. Exceptional example.

Price: $300

James Tubbs, London

Number 831. Round stick of dark chocolate color. Gold mounted frog and gold button. A superfine specimen of this master's work.

Price: $250

Pecatte, Paris

Number 728. Octagonal stick, light chocolate color. Frog silver mounted. Splendid playing bow. Formerly property of Jacques Gordon, concertmaster of the Chicago Symphony orchestra. *Price:* $250

Dominic Pecatte

Number 806. Round stick, dark chocolate color. Silver mounted frog. Fine example of the maker's work. *Price:* $250

N. F. Vuillaume

Number 702. Round stick, chocolate color. Ebony frog, silver trimmed with picture of maker within frog. Exceptionally fine example.

Price: $225

Pajot, Paris

Number 854. A bow for an artist. Ivory frog. Gold mounted. Perfect preservation. *Price:* $225

W. E. Hill & Sons, London

Number 810. Octagonal stick, dark chocolate color. Ebony frog, gold mounted. Splendid example.

Price: $225

Tourte Aine

Number 739. Round stick, light chocolate color. Silver mounted, ebony frog. Formerly the property of Florence Austin. *Price:* $200

F. N. Voirin, Paris

Number 785. Round stick, chocolate color. Silver mounted ebony frog. Solid silver button. Exceptionally fine. *Price:* $200

F. N. VOIRIN, PARIS

Number 819. Octagonal stick, dark chocolate in color. Silver mounted frog. Fine condition; well balanced. *Price:* $200

PANORMA

Number 724. Chocolate color round stick. Frog is silver mounted and the button is also silver, with narrow inlaid strips of pearl. *Price:* $200

VUILLAUME, PARIS

Number 807. Round stick, light chocolate color. Ebony frog, silver mounted. Fine playing bow. *Price:* $200

W. E. HILL & SONS

Number 853. Round stick. Original frog. Gold mounted. Very fine playing bow. *Price:* $200

OLD FRENCH

Number 850. Vuillaume style. Chocolate color. Original frog, silver mounted. Excellent condition. Exceptionally fine playing bow. *Price:* $200

LUPOT, PARIS

Number 754. Round stick, chocolate color. Ebony frog, gold mounted. *Price:* $175

VUILLAUME, PARIS

Number 855. Round stick. Silver mounted frog. Fine condition. *Price:* $175

PAJEOT

Number 677. Octagonal stick, dark chocolate color. Ebony frog, silver trimmed. A rather heavy bow, but exceptionally well balanced. *Price:* $175

VUILLAUME, PARIS

Number 823. Round stick, dark chocolate color. Ebony frog, silver mounted. Splendid condition. *Price:* $175

OLD FRENCH

Number 820. The stick is round and of a light chocolate color. Excellent condition. Splendid playing bow. *Price:* $175

F. N. VOIRIN, PARIS

Number 786. Round stick, chocolate color. Ebony frog, silver trimmed. Splendid condition. *Price:* $175

VUILLAUME, PARIS

Number 851. Round stick. Original frog, silver mounted. Good condition. *Price:* $150

OLD FRENCH

Number 711. Copy of Tourte. Octagonal stick, dark chocolate color. Ebony frog. Exceptional playing bow. *Price:* $150

F. N. VOIRIN, PARIS

Number 740. Round stick, dark chocolate color. Ebony frog silver trimmed. *Price:* $150

JAMES TUBBS, LONDON

Number 844. Round stick, dark chocolate color. Silver mounted frog. Exceptional example of the master's work. *Price:* $150

OLD FRENCH

Number 842. Pecatte type. Octagonal stick, dark chocolate color. Original silver mounted frog. Splendid condition. *Price:* $150

A. VIGNERON, PARIS

Number 804. Round stick, dark chocolate color. Ebony frog, silver trimmed. Solid silver button. Splendid condition. *Price:* $150

VUILLAUME, PARIS

Number 678. Round stick, chocolate color. Ebony frog. Silver mounted. *Price:* $150

F. N. VOIRIN, PARIS

Number 693. Round stick, light chocolate color. Ebony frog. Silver mounted. *Price:* $150

J. B. VUILLAUME, PARIS

Number 626. Round stick, chocolate color. Original frog, silver trimmed. Very fine specimen. *Price:* $150

PANORMA

Number 813. Round stick, chocolate color. Ebony frog, silver mounted; solid silver button. *Price:* $150

OLD FRENCH

Number 620. Round stick, chocolate color. Silver trimmed frog. Splendid condition. *Price:* $150

OLD FRENCH

Number 791. Pecatte type. Round stick, dark chocolate color. Ebony frog, silver trimmed. *Price:* $150

OLD ENGLISH

Number 643. Octagonal stick, dark brown color. Ebony frog, gold mounted, not the original. *Price:* $150

PAJEOT

Number 706. Round stick, light chocolate color. Ebony frog, silver mounted. Exceptional balance. *Price:* $150

OLD FRENCH

Number 673. Round stick, dark chocolate color. Ebony frog, silver mounted. Excellent condition. *Price:* $150

PAJEOT, PARIS

Number 815. Octagonal stick, dark chocolate color. Ebony frog, silver mounted. Solid silver button. *Price:* $150

VUILLAUME, PARIS

Number 788. Round stick, light brown color. Ebony frog, silver trimmed. *Price:* $150

HART & SONS, LONDON

Number 812. Octagonal stick, dark chocolate color. Ivory frog, gold mounted. Eyes encircled in gold rings; ivory button with gold rings. Very fine playing bow. *Price:* $150

OLD FRENCH

Number 600. Copy of Tourte. Octagonal stick. Gold trimmed frog. Very fine playing bow. *Price:* $150

JAMES TUBBS, LONDON

Number 756. Round stick, chocolate color. Ebony frog, silver mounted; solid silver button. *Price:* $125

TOURTE AINE

Number 530. Round stick, dark chocolate color. Silver mounted frog. Not the original. *Price:* $125

MAIRE

Number 599. Round stick. Silver trimmed frog. Fine condition. *Price:* $125

HILL & SONS

Number 770. Round stick, chocolate color. Ivory frog, silver mounted. *Price:* $125

SARTORY, PARIS

Number 834. Round stick. Silver mounted frog. Fine condition. Fine playing bow. *Price:* $125

OLD ENGLISH

Number 691. Octagonal stick, dark chocolate color. Ebony frog, silver mounted; silver button. *Price:* $125

H. R. PFRETCHNER

Number 849. Octagonal stick. Original frog. Gold mounted. Excellent condition. *Price:* $125

HILL & SONS

Number 835. Octagonal stick, dark chocolate color. The frog is of ivory, silver mounted. Very fine playing bow. *Price:* $125

JAMES TUBBS, LONDON

Number 781. Round stick, reddish brown color. Ebony frog, silver mounted. A splendid Tubbs specimen. *Price:* $125

OLD FRENCH

Number 787. Round stick, dark chocolate color. Ebony frog, silver mounted. Splendid playing bow. *Price:* $125

DODD

Number 790. Round stick, reddish brown color. Ebony frog, silver trimmed. Excellent example. *Price:* $125

OLD FRENCH

Number 736. Pecatte type. Ebony frog, silver mounted. *Price:* $125

OLD FRENCH

Number 755. Splendid copy of Francois Tourte. Round stick, light chocolate color. Ebony frog. Silver trimmed. Fine playing stick.
Price: $125

OLD FRENCH

Number 750. Round stick, chocolate color. Ebony frog, silver mounted. *Price:* $100

LUPOT, PARIS

Number 357. Very heavy octagonal stick, chocolate color. Pearl shield inlaid on each side of frog.
Price: $100

A. JACQUET

Number 789. Round stick, light chocolate color. The frog is in the style of Vuillaume. Silver trimmed.
Price: $100

HILL & SONS

Number 778. Round stick, chocolate color. Tortoise shell frog, silver trimmed. Solid silver button. Splendid playing bow. *Price:* $100

ALBERT NURNBERGER

Number 811. Octagonal stick, light chocolate color. Ebony frog, gold mounted. *Price:* $100

ALBERT NURNBERGER

Number 824. Octagonal stick, reddish brown in color. The frog is of tortoise shell, gold mounted. A splendid example of this maker's work. *Price:* $100

OLD ENGLISH

Number 771. Round stick, brownish color. Ebony frog, silver mounted; solid silver button.
Price: $100

PECATTE

Number 744. Round stick, chocolate color. Tortoise shell frog, silver trimmed. Though at some time injured this bow has been skillfully repaired and is a wonderful value.
Price: $100

OLD FRENCH

Number 839. Lupot type. Octagonal stick. The frog is silver trimmed. Splendid playing bow.
Price: $100

VIGNERON, PARIS

Number 697. Round stick, chocolate color. Ebony frog, silver trimmed; silver button. *Price:* $100

VUILLAUME, PARIS

Number 689. Round stick, light chocolate color. Ebony frog, silver mounted; solid silver button.
Price: $100

OLD PARISIAN

Number 843. Round stick. Dark chocolate color. Silver mounted frog. *Price:* $100

LUPOT, PARIS

Number 627. Round stick, chocolate color. Ebony frog. Silver trimmed. *Price:* $100

COLLIN MEZIN

Number 845. The stick is light chocolate in color. Silver mounted frog. Fine playing bow.

Price: $85

VOIRIN, PARIS

Number 735. Octagonal stick. Silver trimmed frog. *Price:* $85

EURY, PARIS

Number 607. Round stick, chocolate color. Original frog, silver mounted. *Price:* $85

TUBBS, LONDON

Number 747. Octagonal stick, reddish brown color. Silver trimmed frog. *Price:* $85

GAILLARD, PARIS

Number 718. Round stick, chocolate color. Ebony frog, silver mounted. *Price:* $85

OLD GERMAN

Number 650. Copy of Tourte. Octagonal stick. Ebony frog, silver mounted. *Price:* $75

GUSTAV BERNADEL

Number 670. Octagonal stick, dark brown color. Ebony frog, silver mounted. *Price:* $75

OLD FRENCH

Number 748. Round stick, reddish color. Ebony frog, silver mounted. *Price:* $75

OLD ENGLISH

Number 692. Round stick, light chocolate color. Ebony frog, silver mounted. The frog is not the original. A fine playing bow.

Price: $75

VUILLAUME, PARIS

Number 393. Round stick, dark chocolate color. Original frog, silver trimmed. *Price:* $75

VUILLAUME, PARIS

Number 441. Round stick, dark chocolate color. Silver mounted frog. Fine playing bow. *Price:* $75

BAUSCH, LEIPZIG

Number 792. The stick is round and of a chocolate color. Ebony frog. Silver mounted. Excellent example of this maker's work.

Price: $75

BAUSCH, LEIPZIG

Number 762. Round stick, dark brown color. Ebony frog, silver trimmed. *Price:* $75

OLD FRENCH

Number 829. Round stick, gold mounted frog. Button inlaid with pearl. Fine playing stick.

Price: $75

F. WINKLER

Number 825. Octagonal stick, dark chocolate color. Gold mounted, ebony frog. Solid gold button.

Price: $75

LAMY, PARIS

Number 827. Round stick, chocolate color. Silver mounted frog. *Price:* $75

VIGNERON, PARIS

Number 769. Round stick, chocolate color. Ebony frog, silver trimmed. *Price:* $75

HILL & SONS, LONDON

Number 730. Round stick, reddish color. Ebony frog, silver mounted. *Price:* $75

HILL & SONS, LONDON

Number 732. Round stick, chocolate color. Ebony frog, silver mounted; solid silver button. *Price:* $75

ALBERT NURNBERGER

Number 840. Octagonal stick, dark chocolate color. Silver mounted frog. Excellently playing bow. *Price:* $65

OLD ENGLISH

Number 418. Round stick, brown color. Original frog. Rather heavy. *Price:* $60

HART & SONS

Number 801. Octagonal stick, light chocolate color. Tortoise shell frog. Solid silver button. *Price:* $60

HILL & SONS, LONDON

Number 731. Round stick, reddish brown color. Ebony frog. *Price:* $60

BAUSCH, LEIPZIG

Number 757. Round stick, reddish brown color. The frog is silver trimmed. *Price:* $50

OLD GERMAN

Number 797. Round stick, reddish color. Ebony frog, silver trimmed. *Price:* $50

RARE *Old* VIOLA BOWS

ADAM, PARIS

Number 510. Round stick, chocolate color. Silver mounted frog. *Price:* $65

FRENCH WORK

Number 365. Round stick, dark chocolate color. Frog silver trimmed. *Price:* $50

Rare *Old* Violoncello Bows

J. B. Vuillaume, Paris

Number 669. Brownish red, round stick. Ebony frog. Silver mounted. Fine example.
Price: $225

F. N. Voirin, Paris

Number 703. Reddish brown round stick. Ebony frog. Silver mounted. *Price:* $200
Formerly the property of Victor Herbert.

Dominic Pecatte

Number 828. Round stick of brownish color. Silver mounted frog. Exceptionally fine playing bow.
Price: $200

Henry, Paris

Number 658. Round stick; reddish brown. Ebony frog. Silver mounted. *Price:* $125

Old French

Number 783. Round stick, chocolate color. Silver trimmed frog.
Price: $100
Formerly the property of the great Belgian artist, Servais.

Old French

Number 741. Octagonal stick. Ebony frog. Silver mounted.
Price: $85

F. N. Voirin, Paris

Number 362. Light chocolate color round stick. Silver mounted.
Price: $85

Dodd

Number 822. The stick is round and of a light chocolate color. Original ivory frog. Good playing stick. *Price:* $75

Old French

Number 651. Round stick, dark chocolate color. Ebony frog. Silver mounted. *Price:* $75

L. Bausch, Leipzig

Number 743. Round stick, dark chocolate color. Ebony frog. Silver mounted. *Price:* $75

Henry, Paris

Number 577. Round stick, reddish brown color. Ebony frog. Silver mounted. *Price:* $60

Old English

Number 672. Round stick, chocolate color. Ebony frog. Silver trimmed. Not original. A fine playing bow. *Price:* $60

The Repairing *of* Violins and Cellos

ONE of the truly fine arts is that of restoring fine old violins and cellos. Doubtless, more valuable Cremonas have been spoiled by unskillful treatment at the hands of incompetent repairers, not omitting even loss by fire and accident, than from any other cause. Many can make good new violins, but few have the experience requisite to the proper repair of rare old instruments.

Lyon & Healy maintains a corps of repairers to which there is none superior in London, Paris, or Berlin. It is to such artists only that we can entrust the valuable violins in our own collection, and those sent to us by our clients receive attention from the same skilled hands.

The most valuable violins in America, which include some of the most celebrated in existence, have passed through our shop. The ripe experience we have thus acquired manifests itself in the rare judgment and craftsmanship of the Lyon & Healy artists; nowhere else in America are such results obtainable.

Estimates of the cost of repairing violins sent to us for that purpose will be furnished without charge. Those which may be found not worth the expense will be returned, or a letter first sent to the owner setting forth the condition.

There are many old instruments lying idle in garrets and closets, which, in their present condition, are worth very little, because they cannot be played. Because of the lack of proper

regulation they are, for all practical purposes, worthless. With properly adjusted bar, blocks, linings, neck, fingerboard, strings, etc., they immediately have a musical and commercial value often far beyond the expectation of their owners. They then become valuable to a violinist who "knows." They then have power, evenness and brilliancy, and they respond to the bow readily and satisfactorily. The violin which previously was an inanimate object has become, through the skill of the repairer, possessed of life and song—a joy to those who know how to bring forth its manifold possibilities.

Violins which have been broken in accidents, sometimes literally reduced almost to splinters, often are restorable. If not too far gone, they may be so repaired as to retain their tone. It often happens that they are better than ever, which, however, is not due to the fact that they have been broken to splinters, but to the skill of the repairer who is able to produce such results. Obviously, if he had the same violin to adjust before it was damaged, he could have made of it an even finer instrument.

Estimating the Cost of Repairing

If a violin be a very old one, and has never been artistically repaired, it will probably require a complete going-over. This, as a rule, includes the following: A new neck grafted in the old head, regraduation of top and back, new bass-bar, new linings, blocks, regluing of all cracks, fingerboard, bridge, tailpiece, strings, etc. Often corners and edges have to be replaced, sound-holes rebuilt and varnish retouched; so that the expense may be anywhere from $25 up, depending on the character and value of the instrument, and time required; for, obviously, the care and

responsibility attending the restoration of a fine Cremona is far greater than where an ordinary good old violin is concerned.

The better the violin, the more skillful must be the adjustment to gain commensurate results.

The Cost of Repairing

Where only a new bar and minor adjustments are necessary, the expense entailed for repairs and adjustment ranges from $15 up. If the first bar is not satisfactory in its results, we put in another at our own expense until it is right. There is a great difference in bass-bars. You may pay someone $5 to put in your violin a bar which does it no good whatever, and very likely much harm. It is not a question of the bar being *new*, but of its being *right*.

Lyon & Healy Guarantees All Work

This also applies to the tone of old Italian violins which have been sold through this department in the past five years. If such have become deficient in tone, because their bars are too light or otherwise faulty, they will be repaired free of charge for the bar, post, etc.; charges being made only for such other adjustments as may be found necessary.

Estimates for general repairs of old violins are furnished after an examination of the instruments. The cost varies according to the work necessary and the quality of the violin.

Even the locomotive is not a greater marvel of mechanism than is the violin.

—Wm. Ewart Gladstone

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